

STAGE  
SCREEN

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Only Theatrical Newspaper on the Pacific Coast

RADIO  
MUSIC

# INSIDE PACS Of Stage and Screen

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No. 10

## THE HEAVAL IN RADIO MAY CAUSE INRUSH FROM STAGE

FLM COLONY  
NOT EXCITED  
BY GRANDEUR

Grandeur came, was seen and failed to conquer Hollywood.

Opening of the Fox Grandeur picture, "Happy Days," at the Carthay Circle last week left the producing element of the picture colony cold, according to a survey opinion made by Inside Facts.

While sensational billboardings, such as "A revolution is coming," had the general populace aroused, to good boxoffice returns, ably abetted by sensationalizing of the opening night, the picture makers generally saw the new wide screen as nothing to get excited about.

Typical comment was given by one high exec whose company is reported to have a wide process ready for shooting when wanted.

"Why should we get excited?" he said in answer to a question. "Except for a half again more screen to right and to left, there's nothing there to rave about. One good star is worth twice that much extra screen."

### Has Its Place

The general attitude was that the wide screen would serve well in giving larger ensemble effects, especially in color, and also would be available for certain type of action pictures where more room for action was required. But offsetting this would be the loss of intimacy with the players which the present size screen gives. All in all, the prevalent reaction seemed to be that Grandeur or its equivalent in the stock of other companies, would be something which, when the houses became gradually wide-screened, could be used occasionally to good effect, but that it would be a mistake to attempt to make it a general medium for the presentation of pictures. The line of presentation used in Paramount's airplane battle picture, "Wings," a couple of years ago was regarded as the way wide screen would settle down to usefulness.

Advertising space for "Happy Days" in the daily papers was increased over the usual allotment, but reviews by the critics were generally favorable.

### Restricted Use

Radio Pictures is the only other studio in town which has so far settled taking the wide screen seriously, and it seemed to be the belief that the others wouldn't—not at least until the exhibitors had recovered from the present financial exactings of the talkies. Many believed that the widest, if they



## HEALY AND CROSS R K O Theatre, Los Angeles, This Week

### ARNOLD GURTHER HERE

Arnold Gurtler, of Elitch's Gardens, Denver, arrived in Los Angeles last week, and is stopping at the Roosevelt Hotel. He is here to obtain talent for the stock shows at the Garden.

held up in popularity, would nevertheless be held to the big cities for a period of perhaps years, and that the smaller town houses wouldn't feel any ill effect whatsoever from the innovation.

### 'OH, SUSANNA' PLANS

Plans are being considered to recast "Oh, Susanna" which recently closed a successful run in San Francisco, and to open it in Chicago in April. The show, a locally created affair, went over to excellent returns both in L. A. and S. F. It is reported that, with a salary cut by the cast to decrease the overhead, the play could have continued in S. F. for some time longer, and that everyone in the cast agreed to the cut except one principal.

### COMEDIANS TO OPEN

A new company of Murphy's Comedians is being formed by Horace Murphy, with opening understood to be set for the Whittier Boulevard Theatre a week from Saturday. Murphy built this theatre under the name of the Belvedere Playhouse some time ago. Most recently he had a company playing to good business in Phoenix, Ariz. He disposed of it at a good figure.

### Complete Surprise

First word of the New York meeting was brought to the radio stations by Inside Facts, which found the principal reaction both from executives and artists, to be one of complete surprise. Following which came voluble discussion of what would happen if a sudden influx of stage artists came climbing up the studio steps. Admittedly television would cause a shake-up in radio circles comparable or even surpassing what happened in Hollywood when the talkies uplanted the silent drama, with

(Continued on Page 3)

SEE ACTION IN  
EAST AS FIRST  
STEP FORWARD

Equity's proposed move toward organizing radio and television was this week construed locally as forecasting the early advent of television, and aroused a riot of discussion in Los Angeles stations.

Executives were virtually unanimous in the opinion that Equity had no place in radio, as it functions at present, and held that the proposal showed knowledge by the A. E. A. that there would soon be a drafting of stage and screen people for the aerial entertainment field. This could only be the case if television came into operation.

The near advent of television was also seen in the wording of the new Hollywood standard contract, which went into effect March 1. The usual "services of the artist" clause is amended in the new document to give the producer the right to broadcast the actor's work by television.

### No Vote Here

Meantime Hollywood did not take kindly to the way the Equity vote was being conducted. Unlike the ballot taken before the picture Equity strike, which was sent out to all members in the mails, local people were practically disenfranchised in the present instance. All they received was notice of the meeting to be held in New York March 17. If they wanted to vote they had to make the trip back, and that, of course, was a pretty hefty procedure to demand.

The special meeting in New York is to vote on a proposal to amend the constitutional preamble, line 4, now reading "art of the theatre," by adding the words "motion pictures, whether silent or talking, radio and television." In another article, after the words "first and second vice-presidents," would be added "third and fourth vice-presidents," the latter two to handle motion pictures, and radio and television, respectively.

YOU'LL SEE IT IN FACTS



# FOREIGN LANGUAGE MATTER OF TRAILERS

One phase of screen offering is a sadly neglected one. And that is the trailer field.

The custom has arisen, though upon what assumption of effectiveness is hard to determine, of picking out several big scenes from the coming picture and showing these as a bid for re-attraction of the current audience. But all too often these scenes, being isolated and without context, are rather flat in the trailer showing, and their main effect is to make the spectators believe the coming picture is not so hot.

Then there is another phase to the matter, especially now that good singing is becoming a tremendous finance factor. Some new singing star, not yet heard by the picture audiences, is in the coming film. Whole stanzas and choruses of the best songs he does in it are given. And what is the audience reaction? Why, to say, "So-and-so," sure I've heard him sing now. Why should I pay 65 cents to hear him again?

Not only in quality, but also in quantity, the trailers are frequently a borehouse part of the evening's doings. Recently a local house ran a trailer for the coming feature, one almost equal in length for the comedy, one for their next midnight show, and one as a general plug for the house. When it was through the audience had paid a total of 65 cents plus a long borehouse stretch.

Warner Brothers is aware ahead of the other film companies in the matter of trailers. Regular little playlets are written with the coming cast involved, and leading down to discussion of the coming picture from the most interesting angles. Or else novelty introductions are used. Some of these trailers are little classics, to whom credit belongs not being definitely known at the time of printing, but Bill Blomher, former publicity chief at Warners, and to George Thomas, his successor. These Warner Brothers trailers are as much a part of the entertainment program as any other feature, and often cause an interruption of the advertised offering. Why the other companies have let W. B. monopolize this excellent idea is hard to fathom, but they still cling to the methods which the Warners have made archaic.

## 'NEW MOON' ONLY TRAILER TO RECORD FIGURES

"New Moon" at the Majestic Theatre is the only show in town that held up on a record breaking week. Owing again to its record over the \$18,000 mark and entered its eighth week with the demand still holding up to capacity.

The Duffy boys have been going along consistently. The last week of "Ladies of the Jury" at the El Capitan, \$23,000. Sunday Vitaphone Heming opened at this house in "Let Us Be Gay."

At the Hollywood, "The Great Gatsby" opened last week. Frank Crane in "Salt Water" drew \$5400, a very good figure for also. "The Next-to-Nothing" week of Kolb and Dill at the President in "Give and Take" attracted \$5900. Taylor Holm opens Sunday in "Your Uncle Dudley."

The Roger Gray revue at the Biltmore called "Gone Hollywood" hobbled along about \$5000 on its opening week without much indication of improvement. On another week will about see the end of this unless things pick up. "The Nut Farm" at the Vine St.

did \$4400 for its second week. It is slated to fold up Saturday night and will be replaced on Sunday with "Hope's End," a sensational eastern thriller.

The Belasco is running its last two weeks of "Journey's End," a war picture. The Eugene O'Neill in "East of Eden." The Mason will open late in the month with "The Wreck of the Marconi." Waring of Waring's Pennsylvania. It is a musical called "The Latest Murder" did a-borning at the Figueroa Playhouse, folding up last Saturday night.

The Civic Republic theatre at the Hollywood Music Box is hanging on and fighting valiantly for a deserved success. Its present play, "The Disappearance of the 3600," is running on its second week, which under its plan of operation is not surprising. The theatre has followed next Monday with "A Romantic Young Lady."

The Actors and Egan are closed, with nothing scheduled.

### \* REPEATS ON CAST

Many of the "Last of Mrs. Cheyne" cast will be used in the filming of a second Frederick Lonsdale play at M-G-M. Included are Basil Rathbone, Moon Zerrill, Cyril Chadwick, Herbert Burnside, and Edith Roberts. Franklyn, who directed "Cheyne," will direct the second picture also. "The High Road" by Chatterton, who directed "Cheyne," will direct the second picture also. "The High Road" by Chatterton, who directed "Cheyne," will direct the second picture also.

**MAY DO 'PHILADELPHIA'**  
Andy Wright is expected to be planning to give a local production of "Philadelphia."

## Vaude Act At Pathe Had Big Names To It

"Three big picture men can join the 'I remember' club when Pathe starts shooting 'The Red Heads,' from the vaudeville act of the same name, which was a sensation years ago.

The vaude act was written by William Leffron, now RKO production chief, was staged by William Wolfenden, now in charge of shorts for Pathe, and was owned by Les Lasky.

Pathe is going to make it as the first of their Rainbow Comedy series of shorts, with color. Frank Davis, formerly of the vaude team of Davis and Darnell, will direct.

### CHANGE IN POLICY

SA FRANCISCO, March 5.—Returning from a five weeks' stay in New York, Curran D. Swint, drama editor of The News, has instituted several changes in the theatre section of that Scripps-Howard paper. Swint is keeping news that will be of interest to the readers. He has inaugurated a list of theatre attractions and music and lyrics by column of theatrical events of interest.

### BREAK FOR FAY

Kay Johnson, who scored so heavily as Cecil B. DeMille's G-M picture, "Dynamite," is to get the break she deserves, and which she has not had since then. She is going to play the key role in DeMille's next Metro picture, "Madame Satan." Others cast for the picture include Reginald J. Denny, Roland Young and Wynne Gibson. Story is by Jeanne MacLeod, and music and lyrics by Herbert Stothart, Jack King, Elsie Janis and Clifford Gray.

### HAINES AS COWBOY

"Easy Go!" is the name of a new play by Byron Morgan and Alfred Block which M-G-M is to make featuring William Haines. It is a western comedy and Fred Niblo has been elected to direct.

**IN 'FATHER'S DAY'**  
Robert M. Wade has been added to "Father's Day," which Sam Wood is directing at M-G-M.

## USED TO MAKE FILM

The newest racket in Hollywood is separating film people from their money in the foreign language gag. Not that this may not prove in the long run to be a legitimate field of business, but some of the hallyho stories sponsored at present should be put on the unfair list without delay.

Trade papers recently have been giving much space to activity of Hollywood in the foreign language problem. Smaller studios making this class of film have been more public, as Hollywood becomes more foreign-minded, and some of the bigger studios have announced foreign versions for their star English tongue.

All well and good, and it does not seem like knowledge of a foreign language will be any handicap to film people, though inside "Facts" guess is that the eventual outcome will be wherein only the stars are maintained in two versions, and supporting parts for the most part will be from among nationals of that country. Such an arrangement does not make much sense in entertainment, as witness the English tongue films of Maurice Chevalier, Irene Bordone, et al. But, visualizing the whole cast of a Chevalier or Bordone picture speaking with an accent, and the entertainment would be so pleasant. Consequently, it seems, Hollywood will eventually settle down to a policy whereby those who cannot be duplicated for best boxoffice results will be cast in the two versions—people of high individuality such as Laurel and Hardy, Al Jolson, Lawrence, Thelma Houston, and others of the stars who have other things than their histrionic qualities to recommend them. Wherever there is no such attribute, it would appear, the picture will be recast, even though the second cast is not as able as the first one.

But this viewpoint is far from that being pressed by those trying to stampede the industry into studying languages, at so much money. Will stories be circulated that those who speak only English are sure to be supplanted, and that inability to speak French and Spanish will write to many a career. But what these ballyhoers fail to state is that it is important to that, while the essentials of a foreign language can be acquired, it is not so easy to learn. It takes a long stretch of training to perfect speech to where its point of it. As witness Sacha Guitay, James Cagney, and Emil Jannings, and others who have lived in this country and studied its language diligently, and yet never got to where they could give English its proper twist.

All in all, it is an important point of the language that is indistinguishable from the natives of the country. And it's hard to get that way.

### GAMBOL BAD GAMBLE

Roger Gray is understood to have taken a heavy jolt on his "The House of the Living Dead" at the Biltmore Theatre. House was understood to be heavily patronized by the regular snowstorm observer reported it—and even so didn't do good. Fact is it is understood to be close Saturday night of this week.

### VALUABLE COLLECTION

During the run of "The Grand Parade" at the RKO Theatre, Press Arthur Martin made a valuable lobby display with a number of minuted programs of half a century ago. The programs were loaned to the museum and are said to be one of the finest collections of play-bills, posters, dime novels, and music in existence, to say nothing of a 70-year file of the New York Clipper.

## The N. Y. Attitude

The New York attitude toward talking pictures is surprisingly at variance from that of the balance of the country. Pictures, which New York had seen to have a habit of being hailed throughout the sticks (which, in N. Y. parlance means the rest of the U. S. A.) as mighty offerings, and also seem to have the habit, disgruntling from the N. Y. viewpoint, of rolling to good boxoffice. And the country also holds true.

Just why this should be so seems at first hard to understand, but a little closer inspection gives the answer. Consider the crop of books written by the New York City, and by large their sophistication is of such an extreme high-toothiness that it rings with a distinctly false clank to anyone who is not conversant with the Metropolitan attitude.

This ultra-sophistication mainly shows forth in the "smart" dialogue. And now, suddenly, dialogue comes to the screen, and apparently the New York film critics are measuring it by the yardstick of the N. Y. literary dialogue.

"The sticks" are less exacting. They are willing to have their characters talk like people they know; they want the reactions depicted to be those which would be a part of their own lives; they want the stories and the conversations to be human.

So much for "the sticks," but the N. Y. critics seem also frequently to mislead "can" these days even for New York audiences. Of course the obvious ones, such as "The Rogue Song," "Anna Christie," etc., are ones upon which no one can go wrong, but it is in the chapters of more ordinary routine where the errors occur.

It is unfortunate that Hollywood has no definite way of gauging audience reaction to pictures. They are flung into general circulation. It is unfortunate that they have not selected preview audience of experts who can put their fingers on boxoffice or the lack of it. For even boxoffice is no true test of a picture's worth; it may be largely the result of the prior publicity by the same star, or of a publicity man's acuteness. And many a star has faded because of the absolute impossibility, in the final analysis, of ascribing ascribing faults and virtues, public antipathies or admirations, and whether inspired by the star, the story, the publicity or the comparatively few critics whose opinions may guide many prospective ticket-purchasers.

## COULD SNAP TAKES IN BOXOFFICES OF FILM HOSES

Snappy weather took a cut-in on the picture house boxoffices during the past week, the effect being general.

Looking for "The Rogue Song" at the Chinese, which is still running, to big returns and likely to continue for some time. The same lion Pawel in Paramount's "Street of Chance," with Milton Charles, is likewise all-sold-out. Entertainment in support, made the best showing comparatively speaking. "The House of the Living Dead" at the Biltmore, which had a boxoffice up to \$28,000. Following show, "Roadhouse Nights," with Helen Morgan and Charles Rogers heading the cast, didn't do well at \$20,000, and hadn't been expected to do so.

At the new State ran to only the medium figure of \$27,300 with "M-G-M's The Benson Murder Case" and the Fanchon and Marco "Idea in Marble" in support.

"The Rogue Song" continued to average \$26,000 for six days, still better than \$10,000 over house average.

Ramon Novarro's M-G-M pic-

ture, "Devil May Care," did a weak fade-out at the Carthy Circuit to the tune of \$9,924, with Fox's Grandeur film, "Happy Days."

Greta Garbo's "Anna Christie" held up well at the Criterion, doing \$11,179.

"G-M's 'Condemned' did well by the United Artists, though not sensational at \$20,000 for its first week, and \$15,000 for its second.

Richard Dix's Radio Picture "Seven Keys to Baldpate" finished a weak run with a bad week of slightly over \$10,000. The other RKO house, the RKO Theatre, also failed to score anything much with "The Grand Parade," the house sinking down to \$14,000, which is its lowest for some time.

For "The Cockeyed World" did right by the Boulevard, gathering \$11,216; but U. A.'s Pickford picture, "The Sinning Man," the "Shrew" dropped down the recent good business of the Egyptian to \$9,936.

### WARNERS BUY LOT

SA FRANCISCO, March 5.—Warner Bros. Pictures, Inc. has purchased a frontage of 100 feet of Golden Gate avenue on corner of the present Warner exchange, where the company will soon remodel the present buildings into a new film center.

### PEGGY WALLACE HURT

Peggy Wallace, formerly contracted with the chorus of the "Follow Thru" musical comedy at the El Capitan, was injured, after the car which she was driving, ran into an oil well on Beverly boulevard, suffering a broken ankle and other small injuries as a result of the accident.

### PLANS FOR GRIDIRON

SA FRANCISCO, March 5.—Plans and specifications for a gridiron, canopy and the electrical equipment of the stage in the Grand Theatre were authorized by the Board of Supervisors meeting last week. About \$40,000 will be spent in the city theatre.

### ABE TO START

D. W. Griffith was to begin actual shooting this week on "Abraham Lincoln" at U. A. Walter Huston is Alvin and Una Merkel is Ann Rutledge.

### JUNE IS SIGNED

June Collyer has been signed to a long-term contract by Paramount.

### U BUSTY

"What Men Want," from Warner Fabian's novel, has started production at Universal, with Mary Nolan starred under direction of Ernst Laemmle. This makes five shooting, the others being "King of Jazz," "All Quiet on the Western Front," "The Storm," and "The Great Gatsby." "The Marseilles" and "Carnival Girl" have just been completed. "Moonlight and Madness," by John Boles, and "The Sinning Man," and to be directed by John Robertson, is being prepared for an early start.

## Eva Tanguay Sells Home; Has Vaude Act

Eva Tanguay is about to return to vaudeville. She has her new home at Tolosa Lake and is preparing to present an act.

Mrs. Tanguay came to A. a couple of years ago presenting a new hubby to the gang. Later she started amusement proceedings with the troupe that her spouse deceived her as to his real name. This, she charged, was Chando Caruso. Tanguay's husband, Allen Parado. Gosh, she shouldn't have got sore at that. Think if he had been a vaudeville act, she might have been referred to as the "Big Sneeze" and gotten a lot of hay fever publicity.



# THE REEL COMEDY-MAKERS

## Everett Hoagland Trio

**RADIO MICROPHONE  
MAY BRING RUSH  
OF STAGE PEOPLE**

(Continued from Page 1)

many of the present non-personable performers out. Many an ingenu voice now throbs in a manly throat, and many a sweet tenor emanates from a truck-driver torso and Bull Montana physique. It is hardly likely that the public would be willing to see their present favorites so aured by disillusionment and still maintain their current rating. And some of the wise ones, taking their example from the silent picture actors who were caught all unprepared when they were suddenly called upon to speak, are preparing to take training in stage technique and deportment with the first authentic word that television is about to be broken generally throughout the country.

Meantime the studio managers, declaring they weren't yet certain as to what the Equity move foreshadowed, refused to definitely put themselves on record as to how they would receive the move. A proposition if the New York vote favors organizing the air.

"We have no knowledge of what this portends," said one manager, and we cannot be expected to have any opinions at this time. We do not know what Equity's proposition is, or will be; it might be good for us and our members, and then again we might think otherwise when the cards are dealt."

"So far," said another, "abuses have been called to our attention. There are no transportation problems, and in Southern California the number of cases where salaries for paid entertainers have failed to materialize is increasing. Nor have we yet found artists abusing us to the point where we required our support."

"The answer to the conundrum is undoubtedly 'Television,' ventured a third. Legitimate actors will doubtless find that their performances become visible, an impending development that may make more have to be discarded. The published scheme of things than that the talking pictures, there will be a rush up to show their talents greater than anything now realized, and they probably are preparing to sell themselves in a position of influence and power against that day."

**Moves to Organize**

There has been no attempt to organize radio artists in the west until recently, when Billy Carter of National Radio Artists Association came out from Chicago to spy out the land for his organization, which maintains headquarters in Chicago and at present limits its field of influence to Denver and points east.

The N. R. A. of America was organized in 1924 and incorporated about two years ago, and so far has acted more as an informal and social organization than protective. Conditions so far have not seemed to require protective effort, according to Carter.

In Los Angeles the only move at present under way to organize is a plan being developed by Jack Parker to organize the Microphone Players exclusively for the benefit of premier radio artists, for social purposes only.

**TO PLAY PALACE**

Johnny Downs, boy picture player, is now doing a single act on the RKO time, with song and dance included. His contract is a minimum one, and he is the only of the circuit as a headline feature of a standard intact show. Johnny Downs at the Palace Theatre, March 29 for the second time, he formerly having appeared there under the other "Our Gang" members when he was with the Roach Rascals. Young Downs is only 16 years old now.

**DENY VINE ST. STORY**

Stories printed in various publications other than Inside Facts to the effect that Noel Madison was opening "Rope's End" at the Vine Street without an Equity bond, were indignantly denied this week. Investigation proved that a cash bond had been duly posted a week before the opening date (next Monday), and all other Equity rules complied with.

### BERNIE TOLIVER

Frank Hubbell, Bernie Toliver and F. Saputo, who form this popular organization, are all members of Everett Hoagland's Troubadours and feature on the air daily from KFWB in one morning from 8:30 to 10 o'clock and again with the Troubadours in the afternoon program from 4 to 6 o'clock. Although they have broadcast from KFWB but five weeks, their popularity is far-reaching, as evidenced by the flow of daily requests they receive, and because of their versatility much is predicted for them. These boys not only sing arrangements of close, high-pitched harmonies, but also play the soft-muted trumpet solos backed up by a sub-tone clarinet obligato and guitar accompaniment, which is very unusual in itself. Each one is a soloist offering a wide variety for their radio work. Besides the radio work they appear in many pictures, having just completed work in Universal's "The Car of Broadway," with Betty Compson.

### F. SAPUTO

### FRANK HUBBELL

## Readers' Views

Indianapolis, Ind.  
Editor Inside Facts,  
Los Angeles:

The editorial in your issue of February 22, seeing the appointment of Charles Evans Hughes to the chief justiceship of the United States supreme court as an indication of unrestricted big business interests and the end of our competition between the good and the wrong idea.

Points against your viewpoint can be summarized as follows:  
1. The Thatcher decree means too much to independents.

2. President Hoover "took a hand" in the Thatcher case, as was evidenced by his letters to me personally last April and July.

3. The country is predicated on equal opportunity as a basis of quality of men. Both prohibition and Big Mergers are on the downhill.

(Signed): F. J. REMBUSCH,  
National Picture Exhibitors  
Motion Picture Unaffiliated  
of America.

## U. STARTS LAST PICTURE ON PROGRAM FOR '29-'30

Universal's 1929-'30 program is completed except for finishing up pictures now in production, the last to start shooting being Harry Nolan's "What Men Want."

New program will not be started until after a series of New York conferences, and no official announcement as to its content has as yet been issued, though it is expected to be "fewer and better." Booth Tarkington's "The Flirt" is tentatively set as the first on the new program.

## "CODE" TO CAST SOON

"Casting of 'The Criminal Code,' which is planned for production at the Belasco here, won't be definitive for a few days yet. Fred Sullivan, of the Jacobs and O'Brien offices, is doing the casting, but it is understood they will wait to see how many of the New York cast will come west for the Belasco show. Arthur Byron, who did the casting for one, and perhaps his wife is another, with probably others also. Sullivan is for the current code, an out-of-town business trip, but was due back this week.

## MOTHERS' NIGHTS

The War Mothers are taking over the Hollywood Music Box for the nights of March 7 and 27, getting rid of the tickets for \$2 and \$4 a pair for the current offering, "Bill of Divorcement," which will be on the boards for the first of these nights, and the next current bill on for the last one. Sponsors of the affair are advertising for people to telephone to tickets furnished, working on a 20 per cent commission. If anyone wants the job they can phone WE 0820.

## PUBLIC TO HAVE OAKLAND PALACE

OAKLAND, March 5.—Public has definitely put its finger into the Oakland theatre pie by leasing frontage on Broadway and announcing plans for the construction of a \$1,500,000 picture house. Site of the theatre is on Broadway between Twentieth and Hobart streets, a block north of the proposed Warner Brothers house and two blocks north of the Orpheum. The house will seat 3500.

The lease was made for 30 years and involves a total rental of \$5,250,000. It will be about a year and a half before the house opens, but the present time Oakland has four first run downtown houses two of them owned by Fox.

The Oakland, does the city's outstanding business on a police films and Fanchon and Marco Ideas. The other, the Fox T. & Co., is on straight pictures, while the Vitaphone, an independent, and the Orpheum with pictures and five active RKO vaudeville complete the list. Warner Brothers plan on entering Oakland soon, having recently signed a lease for Broadway property midway between the present Orpheum and the site of Public's new house. Oakland is heavily overcast, the population of 350,000 finding over 40 houses quite enough.

## HIMELHOCH IS NAMED MANAGER OF COLISEUM

SEATTLE, March 6.—Earl L. Crab, divisional manager for Fox West Coast, this week announced the appointment of Dave Himelhoch as manager of the Coliseum Theatre here. This is Himelhoch's first theatrical spot in Seattle, although, before he came to the theatre, he returned to the divisional offices in an executive position, which he has been filling the past year in addition to managing the Coliseum.

Himelhoch, who retires from the theatre to organize a new take over the helm of the Coliseum, is also president of the Board of Theatre Censors.

## FRANCES SCULLY ILL

Frances Scully, of the Catholic Motion Picture Guild staff, who has been ill, was expected back from a desk leave for the first time this week or the latter part of next.

## "MURDER" PAYS

Cast of "The Latest Murder," which closed at the Figure Playhouse Saturday after a non-remunerative run, were paid up to people to telephone to tickets furnished, working on a 20 per cent commission. If anyone wants the job they can phone WE 0820.

## Healy & Cross Talented Duo At RKO Theatre

Healy and Cross, whose picture appears on page one of this issue of Inside Facts, are currently going over to big returns at the RKO Theatre, Los Angeles.

These two boys are a harmony duo, playing their own piano accompaniments, and selling their songs and personalities for sure fire entertainment value. A natural for the talks, being not only personable and talented but also possessed of extreme versatility.

Healy and Cross have been a standard act on the RKO time for years, and have an immense following in all parts of the country.

## AGENT PROBE FAILS TO DEVELOP ANYTHING HOT

The local office of the state labor bureau has written to various Hollywood picture agencies calling their attention to the fact that the word "agency" must be used in all their advertising, letterheads, etc. Apart from that the much-bruited agency investigation doesn't seem to be taking much form.

The list of imposing picture names on the M. P. P. D. A. committee of agency investigation has not caused much scare in Hollywood, and general opinion is that the whole thing will be a white-wash, with maybe one or two influential agents offered up as goats to make the thing look hot.

## RUTH'S STARTING DATE

Ruth, Roland's Sono-Art picture, "Reno," from the Cornelius Vanderbilt novel, is tentatively set to start within four to five weeks, under direction of George J. Cron. It will follow immediately after completion of a Spanish language picture now in production. Regrettably, the picture, "His Dark Chapter," has been completed, with Denny signed for three months with the organization, and understood to be signed for four in a period of three years with M-G-M.

## DOROTHY'S COMEBACK

Dorothy Phillips, who retired from pictures two years ago, is making a comeback in the talkies through the management of the Blanchards. The idea is understood to be about set for a nice part at one of the big studios.

## WANTS INGENUE LEAD

A. McCabe, who bought out Murphy's interest in Murphy's Comedies while playing in Phoenix, Arizona, has sent out a circular to his local representatives to find him an ingenue lead. Position not filled this midweek.

## CAN'T DO PROFIT UNDER SYSTEM OF BOXING TICKETS

Dire prediction was made this week that unless some sort of readjustment is made between the two-reel comedy producers and shoguns to release their product, this class of producers will soon join the Dodo Bird, Poverty Row and other bygone things.

Informant claimed that no two-reel comedy maker could show any hefty returns on his books, and that most of the outgo and income statements would show about 90 per cent of the comedy productions written off as a loss.

Hal Roach was said to be the two-reel producer who has the prettiest set of them all. Roach, either by foresight or luck, had two good boxoffice draws under contract, unless some talks broke, though he has a considerable outgo one being the case of the retired Hardy and the other Charley Chase. The tang is reported to have lost considerable boxoffice ground since talk started. Because of the Laurel and Hardy name and the Chase draw, Roach is reported to have recently negotiated a new contract with M-G-M at much more production percentage than that formerly held by him.

Sennett's Color Mack Sennett is understood to be very much interested in a new color process upon which he is working, and whether he is working or not, he has main efforts to this new endeavor as is good a guess one way or another.

Christie is not yet set on his new program, having recently finished up his program, and is now being inactive in this department. He has not renewed his picture contract, and is being in for the making of industrial films, and also is reading manuscripts for his program, with a general belief that he probably will go in heavily for the next picture. It was stated, in the next pictures he would ordinarily make would be for release as of much more production percentage than that formerly held by him. Christie is also decided to make his first feature as a talkie, it is reported.

The plight of the two-reel makers is due to the financial arrangements given them by the retailers, and not to any lack of boxoffice power in their product, it is claimed.

**How It Works**

"Say a two-reel costs around \$33,000, and the retailer can be made for much less than \$30,000 and be very good," it was declared. "The big features are made for recording and for the better players which the talkies require."

"Now this \$33,000 two-reel goes out on a program with a \$20,000 feature. In the small boxoffice, the two-reel is big. The division divides the income from the two on a 75-25 per cent basis, which is very fair. In the big boxoffice, the two-reel is big, and the feature is big, and the two-reel is only allotted 1/15 or 1/20 of the feature's receipts at that figure, we can't make money."

The two-reel producers are of the opinion that the big feature is the one that makes the money, and if they seek to make their own, will turn out a far inferior product to that which they engaged solely in making this class of product are giving. But whether they will devise a fairer ratio of the feature's receipts to the two-reel's is another matter. The feature so much a reel, and considering the two-reel as one side of the figure, and the feature as a discount for the lack of as big boxoffice in the names, is the crux of the matter.

"It's just a question," it was stated, of whether the big companies give a darn about the class of their comedies."

## M. B. PICKING UP

Business at the Hollywood Music Box, where the Civic Repertory Theatre is holding forth, is said to be on the up-and-up. Subscriptions are reported coming in for the theatre, and it is the sure profit class if the present rate of pick-up continues. The start wasn't so encouraging.



# Picture Reviews -- Previews -- Shorts

By A. H. FREDERICK

## THE LONE STAR RANGER

Fox picture  
(Reviewed at Loew's State)

After "Old Arizona," "Rio Grande Romance" and "The Virginian," this one falls rather flat for adult audiences. But the youngsters will like it, and also those of the adult population who like what the children like. Which is a good percentage.

It is one of those shoot 'em up, super he-man stories upon which you can talk in at any moment for best results, and exit similarly. The dialogue is terribly done, and the sentimentalization is under average. Acting is nothing to get excited about, and when all is said and done the best thing about the picture is the exploitation possibilities of a Zane Grey title, and some extremely effective photography. Which gives the credit for what there is in "The Lone Star Ranger" to A. F. Erickson, the director, and to the cameraman.

The situations are brought about with obvious effort, owing to the impression that the scenarioists marked in spots for action and went on only to the story to meet the demands. The dialogue is equally forced, being the product of the plot, and the cowboy sired by the stage and foaled by the dime novels than the real thing. George O'Brien's society accents, broken occasionally by an extraneous broad person colloquialism, don't help any.

An example of the painful artificiality of the whole thing is a sequence wherein George, going to rescue a lady distressed by the heroine, of course—does so shirtless, with no reason for it in the whole other than to show the body around the Fox lot apparently thinks George's perfect torso is a bore.

So, Zane Grey's legs are shown as in an amazingly short period of the story being in "horsemanship" first appeared in New York streets. If you in real life had dressed the way she does in this picture (though modest for the present day) she probably would have been run out of town. Speaking of which, it is hard to believe that Sue was given the lead in "The Lone Star Ranger." The lines assigned her, being forced and not funny in themselves, required a great deal of talkie talent to get them across. This Sue has not shown to date, and the weak lines become, in her hands, embarrassingly ineffective, arousing feelings not unlike those which result when the pride of the school stomps down "Excelsior" at the year-end exercise.

There is no need to follow the bang-bang of the Zane Grey glorified nickel and dime novel, and give you the keynote to the whole thing. "Reach for your own gun, stranger! I never pull mine till the other fellow draws." Kids will like it.

**EXHIBITORS' VIEWPOINT:** A Zane Grey talkie, and therefore proper exploitation will put it over to good returns.

**CASTING DIRECTORS' VIEWPOINT:** It is doubtful if the old type western can come back in the class houses. But maybe so, maybe so.

Erickson's direction of this picture reduces its highest point into a gathering of dust. But he has a couple of situations which breed suspense. Dialogue is well done, and the picture is mediocre in this department.

**CASTING DIRECTORS' (Continued on Page 13)**

## THE BISHOP MURDER CASE

M-G-M picture  
(Reviewed at Loew's State)

With Paramount already having proved the S. S. Van Dine Philo Vance stories excellent screen mystery entertainment, M-G-M cinches the picture with "The Bishop Murder Case." One studio seems to have done as well as the other in translating these master-minded detective yarns to the screen, with Paramount's edge being that William Powell makes a better Philo than M-G-M's candidate, Basil Rathbone. Also Eugene Pallette has more on the Van Dine dumb-dick character than has James Donnell of the M-G-M version. Offsetting which, Roland Young gives a performance in the present instance which has not been equaled by any of the supporting cast in the Paramount Vance offerings.

Why, however, these stories are forthcoming from two studios is not easily understood. Illusion certainly will be destroyed for both by seeing the same thing thus portrayed by different actors.

As with the run of Van Dine's stories, the picture doesn't depend on the thrill stuff for its effectiveness. There is an absence of alibi, and the picture is a mental gymnastic for the audience, with several murders interspersed to give the audience a chance to bring suspicions of various of the characters to an abrupt halt.

Because of the familiarity of the series and their likeness in general structure, there is no need to show the plotting and the solution to say that suspicion is well cast about, four characters having the accused in the story here. Suffice it at them at different periods of the story. The denouement is well executed to surprise the audience, and yet it is extremely logical. The other words a first-rate story. Love it.

**EXHIBITORS' VIEWPOINT:** Another of the Class A mystery films, and as such a mighty good looking picture. It will bring stiff draws. Of course it's great for the kids.

**CASTING DIRECTORS' VIEWPOINT:** With the exception of not eliminating confusion as to the relationship of several characters to one another in the beginning, and coincidentally not definitely explaining the picture's alterations in the evolving, direction by Nick Grinde and David Burton was up to all demands. Requirements for the straightforward story development only, with no nuances of emotionalism, and this they did well. The picture is to be recommended heartily, as that is what is wanted by mystery story audiences.

**CASTING DIRECTORS' VIEWPOINT:** Basil Rathbone gives a highly polished and convincing performance of Vance, and whether or not his characterization is preferable to that of Powell will largely depend upon taste, though, in this reviewer's opinion, Powell's work is the better. The picture is the most striking figure in the picture, again displaying his distinctive personality to the advantage and handling his assignment with a convincing ease.

Lella Hyams is Blondie the girl. James Donnell was assigned the task of being the chief laugh-getter, and accounted for all of his chances.

Alec B. Francis brings his usual authority to his part, and the Sears makes a short role useful and good. The inclusion of George Marston, Charles Quintermaine and Clarence Geldert. Completing the cast satisfactorily are Carroll Nye, Roddy McDowall, and Jerry Delmar Davis and Nellie Bly Baker.

## THE GREEN GODDESS

W. B. picture  
(Reviewed at W. B. Hollywood Theatre)

George Arliss' consummate artistry, and the excellent direction of Alfred E. Green make this a real thing. A high mental may be nothing in itself, though a melodramatic high rates well in the classification, but the line-work is splendid, the situations developed for full possibilities and the entertainment value high.

Arliss, who went to a high extreme in his adoption-gathering with his portrayal of the lovable "Disraeli," one of the ten best pictures of the past year, and now directed by Green, in the present release plays a smooth, polished, heartless villain, and thereby brings an entirely new type of character to the talking screen. One sympathizes with his villain completely, and it is only with an effort that one is glad when the people threatened by his evil-doing are rescued.

The story opening shows three English nationals, H. B. Warner, George Arliss and Roy Cullen, are forced down from an airplane flight in a remote province and find themselves in the hands of a wife and wife, with Forbes a respectful lover of the lady.

Enter the rajah (George Arliss), who is a strange mixture of asceticism, of native barbarism and European culture. Three of his brothers are about to be sacrificed by the British for conspiracy. And Arliss cold-heartedly decrees that the British must sacrifice the sacrifices to the ancient Mosaic law. But in the meantime they were threatened with the most polished courtesy.

Warner, who is a British major, is forced to pass a message through over the rajah, but he doesn't know this and goes ahead with his plans for the execution. Warner's rajah when he discovered him at the radio.

Director Green has exhibited great judgment in the direction of scene, after keeping interest at the high place throughout.

George Arliss' character, the cold-bloodedness of the rajah and the fears of those apparently fear him, is gripping. At the last moment a flood of British planes sails over with threats of bombing, and the captives are let down and talk about life in the last line. The rajah has given the picture a new meaning, making his queen instead of dying. By threatening the aviator, whom he understood in the end, he driven her to a point of almost accepting, when rescue arrives, for the rajah is not to be taken to the temple, with expressions of goodwill on the part of the prince, she looks after them. Then he says to Arliss, "You are a good thing." "Oh, well, she probably would have been a damn nuisance anyway."

**EXHIBITORS' VIEWPOINT:** With George Arliss set in popular acceptance, it is work "Disraeli," this one should go nicely. It has the stuff in it that will make it a popular picture, and yet, while they will miss the rajah, some of the lines, it is equally good entertainment for the unsophisticated. The picture has the punch. A good looking.

**PRODUCERS' VIEWPOINT:** Alfred E. Green's direction of his direction of "The Green Goddess," this picture and his "Disraeli," are the best of his work as clever a director of smooth, polished, thoroughly enjoyable entertainment as the talking screen has developed.

The picture was adapted from the novel by Julian Josephson, and is a very creditable achievement.

**CASTING DIRECTORS' VIEWPOINT:** George Arliss lives up to his reputation, and that is a big laud.

The chief supporting players are good. H. B. Warner does his usual good work in the standard role, Ralph Forbes is quite satisfactory as the airman, and the chief feminine role, though she displays no outstanding merit.

Ivan Simpson scores as a cockney chief lieutenant to the rajah, and a consummate scoundrel to boot.

Lesser roles are well done by David Tearle, Reginald Sheffield, Nigel de Brulier and Betty Boyd.

## 'ROADHOUSE NIGHTS'

Paramount picture  
(Reviewed at Paramount Theatre)

There remains as the outstanding argument against prohibition the terrific inroad it would make into the Hollywood story field. When in doubt do the boot-legalizers seem to be a rule, and they grind on with the score. "Roadhouse Nights" is among the current week's crop of them.

Except for Ben Hecht's name attached thereto, there is nothing to this story that any tyro couldn't have done—and probably been fired for doing. There is only one situation in it which rises above average, and that is the old gag, which every newspaperman will recognize as one of the traditions of his profession, the newspaper reporter who taps out a message in Morse code while threatened with instant death if he speaks the message. The rest of it is the old trite stuff of the half-million dollar rum-runners broken up by the efforts of our hero; that's all there is, there is nothing more.

**EXHIBITORS' VIEWPOINT:** This looks like an off one, financially speaking, from the usually reliable Paramount lot. Helen Morgan nor Charles Kugler, the two leads, are not at the box-office, and a probably would be good to do part of the exploitation around the Hecht name and the headline was the major portion of the "thrilling story." "Roadhouse Nights" is a good title upon which to enter the latter phase of publicity.

**PRODUCERS' VIEWPOINT:** The picture's director, George H. Brown, was out of this picture, there was out of this picture, what story, which wasn't so much. But he put in some very unconvincing pictures, which was both unconvincing and inexcusable. For instance, with the roadhouse guarded by Kugler, when he is admitted, Ruggles slips through the transom of Helen Morgan's room. Helen is the sweetheart of the gang chief, and knows all about a murder he has recently committed, when a man comes to her man got in his way. Do Helen and Charles get perturbed over the fact that the chief may step in on them? They do not, with the hazards of their position imminently threatening, they calmly sit down and talk about life in the old home town!

Again, if we accept the fact that the gang comes to a whole town, imprison the chief of police and his lieutenants and require the underworld to be out for several days (and that, it must be admitted, is a lot to swallow); the picture is a good scene, the telegraphing incident, by overdoing it. Any anyone would have become suspicious if this had occurred in the picture. Arliss' character would have been more dramatic and more convincing.

Ben Hecht doesn't increase his prestige by such trite stuff as this. Scenarization is better than the dialogue, and dialogue holds up to fair average.

**CASTING DIRECTORS' VIEWPOINT:** Helen Morgan is without doubt a very good actress, but her screen appeal is slight. She hasn't that it for leading roles of love interest, and her excellent singing voice and song delivery ability does not make up for the difference.

It is a similar case with Charles Kugler. His drunken reporter of picture is a good one, but it is classic, but since then it has been badly over-exaggerated in footage, and

(Continued on Page 13)

## 'STREET OF CHANCE'

Paramount Picture  
(Reviewed at Paramount Theatre)

A smooth, most commendable performance by William Powell; smooth most commendable direction by John Cromwell from an equally smooth and commendable script; and a general high standard in the work of the cast make this a picture of great merit.

It won't be any boxoffice panic, but it is one which will surely please. The picture will not like equally well as the women. By the masculine contingent, indeed, it will be liked better than some 75 per cent or so of pictures to which they accommodate. The picture may be this percentage should be raised to 85 or 90 per cent. It is a man's story.

Opening funds William Powell, known as "Natural" Davis, a suave New York gambler, after the manner of the character of Rostein. Because his activities keep him away from home so much, his wife (Frances Kay) is divorced from him, even though she still loves him.

Finis (Toomey), who has been a no-account, and to whom the gambler after several years of dollars for maintenance. The younger brother's weakness is a weakness. From Toomey comes the money, and Toomey comes and Powell send him another \$10,000. Tearing the summons for divorce, Toomey asks upon his wife to plead for one more chance. He tells her that he will give up gambling, and that if she will it will take him to clean up the pending affairs. She demurs, insisting that he must give up if she is to take him home. He protests that his obligations call upon him to gamble. Kay tells him he has won money a chance to win it back, but she, being adamant, he consents.

The gambler leaves his wife to make the rounds of those who have been his tip-off men as well as the gamblers. He tells them he is not playing any more.

Meanwhile the younger brother has arrived in New York with his bride (Jean Arthur). He has run the roadhouse to \$50,000 per gambling, and has come to New York with the intention of running the game. Kay tells him to search of "Natural" Davis, not knowing this notorious gambler to be his own brother. The brother and Powell attempts to persuade Toomey to go back home without gambling, but Toomey refuses, so Powell first taking back the \$10,000 he has given Kay, tries to put him into a big game.

Powell then frames with a pal (Stanley Fields) and wins the money away at stud poker, thinking this the only way to cure him. He calls upon the bride and gives her the \$10,000, making her promise to reform her husband.

The frame doesn't work. Toomey's luck holds and he wins from the three gamblers whom he plays. Stanley Fields, suspicious of Toomey's luck, and Toomey, sends word for Powell to come immediately. Powell does so, is revised to suit him, and "Natural" Davis, and forces the kid to engage to play until one or the other is killed. The game is going down to defeat. Desperate, Powell thought that more than a gambler Toomey will now be a gambler, Powell checks for the first

(Continued on Page 13)

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# WRIGHT TO HAVE THE EFFECT OF RECORDS PRODUCING FOR AIR INCREASINGLY POPULAR

## IN DE DISC RECORDERS HAVE BUSINESS WAR THESE ARE THE ONES CURRENTLY WEARING SETTLER CONTROL

A merry little war is being fought in Hollywood among the independent disc recorders. Since talking pictures started and Victor, Columbia and Brunswick established laboratories for the pressing of disc records locally, there has sprung up a number of sound engineers with devices for recording on wax.

The business that most of these have been doing has largely been dubbing from independently made

sound-track pictures upon records, also the synchronizing of sound into the silents.

Some of the concerns also have been recording their own records. Phonograph records at 78 r. p. m. Then, too, a new field was opened up for the studios as the possibility of making their programs on large records and selling them to sponsors. This provided an outlet for the electrical transcription.

Then came an influx of sound engineers with various systems of making records, some of them good, some better but largely of but ordinary quality. Each of the concerns put out salismen to scout the industry for business and then the war was on.

The Western Electric and the eastern major concerns such as Columbia and Victor charge something like \$300 or \$400 a reel for dubbing from film-track. The local recorders cut the price into less than half establishing a price of about \$125 a reel at the start. With competition, the price began to drop and in the scramble at the time some of the recorders for almost anything one cares to pay, no reasonable offer refused.

After this no claim is made for some of these concerns will accept a small interest in the picture business to get the business go to a competitor.

One concern advertised the making of phonograph records for \$25 a side, with prompt orders started catering to the individuals with prices as low as half of that. Most of the concerns are doing a rushing business, that is, they are keeping their machines going but few of them are making any money for themselves.

The Columbia and Victor pressing concerns are reaping the harvest of the battle royal. They make their discs and master dies only for cash and their plants are being tested to capacity.

Some of the concerns are doing a rushing business, that is, they are keeping their machines going but few of them are making any money for themselves.

Already, many of these have induced prospects to go into the game in their own towns and there is a large demand on part of the out-of-towners for wax recording devices with records.

The upshot will be that soon the country will be flooded with record makers who will supply the voices and musical ability of the ambitious home towners much the same as photographers take their photos.

### DELEGATE ELECTIONS

Delegates from the various I. A. S. E. units to the coast-to-coast national convention to be held in Los Angeles June 2 will be elected at meetings to be held in about three weeks. The local units, 37, 33, 150 and 683, embracing electric mechanics, sound technicians, cameramen, motion picture machine operators and laboratory workers. William Canavan, president of the General Secretary Group, left again for the east following a preliminary visit here last week.

### CELEBRATE ANNIVERSARY

Mr. and Mrs. Lawrence Grant, the latter of whom is known professional dancer as Hodge, have celebrated their first wedding anniversary last Monday. To make matters more open in the eyes of the public, Grant has just been signed by Warners for a good part in "See Naples and Die," and Miller, local Equity representative, gave a dinner party in their honor.

### CRUCIALITY WEARING SETTLER CONTROL

The battle now being waged by William Fox in New York to retain his command of the film company and his theatre company is one which will affect the future of the entire industry.

Fox has long been the outstanding independent in the field, not under the complete domination of Wall Street, and if he is put out of the industry, a Wall Street policy of merger and standardization may be expected to follow.

The present holding, which opened Wednesday, means victory or defeat. Fox is seeking to gain the majority vote in the field, plan worked out by the Bancamerica and Lehman interests, while opposed to him are the Western Electric, though its ERPI subsidiary, and Halsey, Stewart and Company.

### Summary of Situation

The whole range, considered from a layman's viewpoint, briefly summarizes the situation. Fox, relying on the financial support of ERPI and Halsey, Stewart, expects to win the battle by purchase of a big interest (working control) of Loew's Inc. and of his English chain of houses. Money for the initial down payment was advanced by the two concerns, but when payments became due he could not get further support, and then the stock market decline had hit his sources for ready money. He found it a frigid welcome when he attempted to negotiate with other New York financiers. It is an old trick in Wall Street to get a money man to expand beyond his capacity, relying on the belief that he can control no further financial support, and then not find it when the crucial moment arrives. Which means he loses his business. But no such charges have been directly made in the present instance, and the situation indicates it seems to be the principal villain.

### Plan Advocated

One plan, which is being advocated by a minority stockholder, whether inspired or not, not being stated, is that the stockholders be sold to meet the current obligations, which are the only ones apparently pressing, returns on the Fox securities indicating that selling if he can get over the present difficulty. The holdings to be disposed of, if an advocate of the plan have their way, are the West Coast Theatres. According to an affidavit filed by Fox, tentative overtures in this respect were made by the trusteeship named, Halsey, Stewart and Company, ERPI and himself. H. J. Stewart, who is a director of the company, declared that the Warners were approached, and also Adolph Zukor. When the point was raised that the two approaches should not have been made at the same time, it was stated that the Warners and Zukor had an agreement whereby they would divide the West Coast theatre, either deal went through.

A large independent, such as Fox has a tendency to dominate the whole industry, and if it fails to emerge victorious in the battle, the changes in the government of picture business may be expected.

### PUBLIX SIGNS TEAM

Emilie and Romaine, adagio dancers who recently returned from a 32 weeks' tour of the Fanchon and Marco circuit in the "Jazz Business" Eden, have signed a contract with Publix to be featured beginning May 1 in a new Publix show. They will open in the theatre and tour the eastern Publix theatres. The team is a product of the Earle Wallace dance studios, L. A.

### GUS EDWARDS' ACT

Gus Edwards is rehearsing an act which is tentatively set for six weeks' playing on the RKO time schedule in the east. His act is Rinda, Marjorie Moore and Gogo Delys.

### KIDDIE REVUE

Mae Bisse's studio of stage dancing will open at the Manhattan Theatre next week with a kiddie revue.

### By TED MAXWELL (Production Manager Pacific Division National Broadcasting Company)

SAN FRANCISCO, Feb. 27.—I am under the impression that few dealers give much thought to the wireless expert expended by program builders in preparing a week's entertainment varied in character. About three years ago, when I made my advent into radio after 17 years in dramatic stock, vaudeville and repertoire, it was indeed all very varied to me.

Wilda Wilson Church, at that time in Oakland with KGO, was producing a number of my plays over the air. Not having been bitten by the proverbial "radio bug" I was interested only in the royalty checks. Then I was asked to play a part in one of my dramatic plays, and I was the professional manner in which they were presented my interest was stimulated and I determined to learn more of this new manner of entertaining the public, this great boon to the silent, the homogeneity and those in remote corners of our country.

### Department Grew

Shortly after coming to N. B. C., Don E. Gilman talked to me of organizing a "Production Department" similar to one in operation in the eastern divisions. He placed me at the head of this department, which was to build and control all programs from the division. The department grew with the company and the very rapid development of radio itself, until now there are nine producers on the staff, all with a background of many years in the different worlds of the entertainment.

It may be of interest to know some of the more familiar to "Coast Defenders" who are assisting in this department: Caryl Chessel, who has been with Harry DeLaussa, George Rand and Ben McCaughrin. In the dramatic program, which has been the most famous, have appeared such well known names as J. Raymond Northcutt, Ben Sargent, Deane, Al Hallett, Charles MacAllister, Bert Horton, Fred Thomas, Jack Phillips, Rebecca Berwin, Vanita D'Voire, Bobbe Deane, Olive West, Barbara Lee, Pearl King, Tanner and many others equally as well known to the followers of the drama in the west.

### Individual Attention

Each program, whether it be a 15-minute period with a violin and piano, a sports talk, or a full hour with 50 or a hundred artists and musicians participating, receives individual attention. Programs are timed to the split second, carefully planned, and the producer is stationed in the monitor booth, where it is also found the technical man who operates the volume control. These two men work together to send the program over the telephone wires to the various stations who broadcast N. B. C. features in the best possible quality.

Radio has now attracted the dramatic actor; he realizes particularly in the comedy field. The vision there is a future for the actor with the "mike" voice. Radio, however, rarely gets a good writer, the singer, the musician, the man with ideas.

We, who are fortunate enough

to be associated with the National Broadcasting Company are constantly striving to present programs in a more interesting and novel manner. When the time comes that through our efforts we can bring our great invisible audience to feeling that, on the stroke of the clock that brings another program, an imaginary curtain is being raised on a "show," that it will behoove them to buy "4th row center" seats and open their eyes, then I will know that the sincere efforts of the N. B. C. Production Department have not been in vain.

### CHENOWETH'S OUT OF THE PLAYHOUSE

In a general shift about of managers on the Henry Duffy circuit, Walter Chenoweth, for the past two years manager of the Hollywood Playhouse, and for the last year of the Broadway Playhouse for Terry, is out temporarily.

Chenoweth has not as yet been assigned to another Duffy house, but the call is expected daily. Walter has made a great number of friends among the patrons of this house who will miss his smiling face seen nightly at the boxoffice.

He has been supplanted by Geo. Hood who, of the abrupt, direct, making persuasion and is certain to become popular among the film community.

It is rumored that Ira La Motte will shortly return to his former house at the President, which house he successfully managed for over a year.

### SIGN LAMBERT FOR TWO

Eddie Lambert has been signed for two pictures by M-G-M, "The March of Time Revue" and "The Big House."

Hardly ever a comedy picture, whether feature or 'short,' that doesn't select anywhere from one to a dozen jokes and gags out of MADISON'S BUDGET. The author of MADISON'S BUDGET is now located in Hollywood, and although Thanksgiving Day is a long way off, is ready to talk 'turkey' to some big motion picture concern that desires a writer who really knows his laughs. So DIAL for DIALOGUE and other comedy requirements to JAMES MADISON, Oregon 9407, the address being 465 South Detroit St., Los Angeles

### LEGION NITE GOES OVER BIG AT ORPHY

The Orpheum had a classy midnite show last Saturday starting at 11:30 p. m.

It was American Legion Night, with the former A. E. F. and home guard boys on the '17 roll in strength and full of the '17 roll in spirit.

The celebration reached a high point during Bob Hamilton's orchestra solo. He had prepared a special number for the night, it being one which naturally drew the enthusiasm to high temperature. Dedicated to the A. E. F. and the American Legion, the recital started out by recalling the wild scenes on Armistice Day of '18. First was a musical description of how England celebrated, then the French celebration, and so on through to the American. The screen advised the audience that they were now to re-celebrate the same spirit, and then came "Over There," "Long, Long Trail," "Where Do We Go From Here?" "Keep the Home Fires Burning," and "Hinky Dinky Parley Voo," winding up with "Till Stars and Stripes Forever," words all of the songs being cast on the screen. The audience went for it 100 per cent, and it turned into a great community singfest, with a tremendous round of applause upon its conclusion.

The Legion's 40-piece band was on hand for the evening, and also a program of celebrities who put on a good show. Among them were Richard Dix, June Clyde, Joe E. Brown, and two m. c.'s, Eddie Borden and Ernie Young. Gov. Yord had been expected, but failed to show up.

### ON UNFAIR LIST

The Wabash Theatre in Boyle Heights has been put on the Union Labor unfair list because of refusal to abide by union rules concerning the motion picture operation. The house is now running nonunion.

### RUGGLES RETURNING

Wesley Ruggles is bringing his M-G-M unit back after two months on location near Mazatlan, Mexico. Sixty-three people were on the trip.

### EDDIE KAY

THE EXTEMPORANEOUS IMPRESARIO AT

### Coffee Dan's

Los Angeles

NOW IN 13TH WEEK AND GOING STRONG

I Thank You—Eddie Kay

### TOM QUEE

Known Throughout the World as AMERICA'S GREATEST STEP DANCER

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PRACTICAL STAGE TRAINING

STAGE TAP DANCING (In All Its Branches)

BALLET—Technique by SIGNOR G. V. ROSI

### SPECIAL ANNOUNCEMENT

Mr. Lon Murray is no longer associated with this school

BUD MURRAY, Principal



# INSIDE FACTS Of Stage and Screen

Published Every Saturday  
One Year - \$4.00 Foreign - \$5.00

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Like everything else, material for the talking pictures is seeking a level after the turbulence of the earliest miking days.

At first everyone with the central idea for a pay was of the opinion that, if it were given a local production, the talkies would grab it up, being, so it was said, hard up for material.

But the results have proved the usual rule that good stuff is marketable; poor stuff is not.

However, and despite the debacles of some locally-done shows, L. A. is certain to be coming increasing a production center. Louis O. Macdon and Lillian Albertson have shown by their "Desert Song" "Hit the Deck" and "New Moon" what can be done with good musical shows on the Coast. Henry Duffy is proving the same thing in the dramatic field; and other shows can be adduced as proof, such as the recently all-L. A. musical show, "Oh, Susanna."

So the lesson remains that, while persons with good ideas for the stage show by no means despair of making their venture lawful, they should first be strictly certain that it has something worth while to offer, and secondly that it has been perfected up to its pre-production maximum. That's the way net profits are written in show business everywhere, and Los Angeles is no exception.

## Bad Tooth, He Gets Rep For Being Done Up

Edward B. Cassidy, character actor who for the past two years has appeared here frequently in Henry Duffy performances returned to Hollywood, from a season of stock in Duffy's Seattle theatre.

Much to his surprise, on his arrival in San Francisco and from thence on to his home, he has commented upon his excellent appearance and extending their sympathy for his illness.

"I'll" blurted Ed, "I never was sick a day in my life!" A report had been circulating the rounds that he had been stricken with an attack of paralysis in the north. Cassidy traced the report to a friend whom he met casually in Seattle one day when he was returning from the dentist having had treatment for an ailed tooth.

His speech was rather thick at the moment and his friend jumped to the conclusion that he was recovering from a paralytic stroke and so heralded the sad news among his friends hereabouts. Ed admits he has been stiff many times but never paralyzed.

## WIRE MATSON LINERS

SAN FRANCISCO, March 5.—Matson line of steamers, plying between San Francisco and Honolulu, has installed Western Electric equipment, selecting "The Port" as its initial talkie. Open house was held on the boat on Washington's Birthday with the public being given a peep at the ship and its new entertainment feature. Sally O'Neill, star of the film, was up from Hollywood to sing a few songs.

## FOX SIGNS EASTON

Frank Easton, New York actor, has signed a long-term contract with Fox. He will have the leading juvenile role in "The Fox-Moretone Follies of 1931" which Benjamin Stoloff will direct.

## TEL-A-PHONY



Hello, Walter Catlett.

Hello, James Madison.

You claim a Scotchman's hair is different. In what way? It doesn't give out electricity.

Hello, Clarence Darrow.

Hello, James Madison.

If the Jones Law was enforced against drinking senators, what would happen?

Congress would probably have to hold its sessions in jail.

Hello, Joseph Scott.

Hello, James Madison.

What is the labor situation?

I've never seen so many married women out of work.

Hello, Rodney Pantages.

Hello, James Madison.

How does screen vocalism impress you?

Some of the heart songs sound as if they come from the liver.

Hello, Irving Berlin.

Hello, James Madison.

What in your opinion is the height of irony?

Shipping bootleg on a milk train.

Hello, Lawrence Tibbett.

Hello, James Madison.

What is your definition of a bachelor?

A married man's understudy.

Hello, Captain Billy.

Hello, James Madison.

How do you rate a reformer?

He's a guy who enjoys riding on a sewer in a glass-bottom boat.

Hello, Norma Talmadge.

Hello, James Madison.

In Africa there are elephants 300 years old that have never been out of the forest.

Aged in the wood.

Hello, Vera Gordon.

Hello, James Madison.

Is a Chicago City Hall job very strenuous?

The hardest part is collecting your pay.

Hello, Irving Thalberg.

Hello, James Madison.

How can you imply a man's liar without saying so?

Suggest that he ought to be writing cigarette ads.

## PERFORMERS ILL

SAN FRANCISCO, March 5.—Illness struck into the ranks of performers at RKO's Golden Gate last week forcing two people out of the week's shows. Ross Alexander of the Three Alexander Sisters was retired with an attack of flu, the two remaining sisters continuing the act with the aid of Claude Sweeten and his house orchestra who played two special numbers permitting the Alexanders time for costume changes. Barbara Bronell (Mrs. Christy) of the Ken Christy act was out owing to a general breakdown with Verna Mercereau filling her spot in short order.

## FORD STARTS

John Ford has started production at Fox of "Born Reckless" based on Donald Henderson Clarke's story, "Louis Beretti." The cast are Edmund Lowe, Marguerite Churchill, Catherine Dale Owen, Warren Hymer, Lee Tracy, William Harrigan, Frank Albertson, Ben Bard, Paul Page, Eddie Gribbon, Mike Donlin, Paul Porcassi, Joe Fox Brown and Pat Gomeret.

## GENSE MCCORMICK HURT

SAN FRANCISCO, March 5.—Returning to San Francisco from Seattle, Gense McCormick, professional manager for the Cross music company, ran his car over a cliff to avoid striking two children and was injured.

## CAREWE IN "PLAYBOY"

Arthur Edmund Carewe has been signed for a role in "Playboy" at Warner Brothers. Cast is Floryn Gray, Lilian Harshbarger, Florence Eldridge, Beryl Mercer, Vivien Oakland, Marion Byron, Steve Fennell, and J. M. Gleason, James Bradbury, Sr. Michael Curtiz is to direct, production starting this week.

## HAL ON LEAVE

SAN FRANCISCO, March 5.—Hal Horne has been granted a four weeks' leave of absence from his duties as manager of Public's Granada and will spend his vacation in Los Angeles. John Smith, his acting assistant manager here, is being brought from Portland to replace Horne.

## FARNHAM RE-SIGNED

Joseph W. Farnham has been signed under a new long-term contract by Metro-Goldwyn-Mayer.

## HAVE SUPPLEMENT

A special supplement insertion consisting of four pages has been added to the weekly publicity sheet of the Fox West Coast Theatres called "Now." The supplement is devoted to one F. and M. "idea" the one currently playing in Los Angeles. It describes in full detail each member of the idea and gives information to the theatre manager as to their billing and rating. In other words it is a regular advance publicity sheet for the theatre manager.

## BANCROFT AT BALL

SAN FRANCISCO, March 5.—Paramount's bulky star, George Bancroft was guest of honor at the annual Policemen's Ball held last night at the Biltmore Hotel in tow by Sergt. Wm. Bennett and Larry Wolf and Bob Spencer.

## CHESTERFIELD SHOOTING

Chesterfield Motion Picture Corporation, George R. Burtcheller, producer, is shooting at the Tec- Art. The picture is "Ladies in Love," directed by Edgar Lewis, and story is by Chas. Beahan. The cast comprises Alice Day, Johnny Walker, and Dorothy Gould, Elinor Flynn, Jimmy Burns, Mary Fox, Fretman Wood and June Purcell.

## SERGEANT BENNETT HURT

SAN FRANCISCO, March 5.—Police Sergeant William Bennett, who doubles from the Hall of Justice into JPRS when he conducts the Restful Hour each week, was injured in an auto accident last week.

## B.B.B. Says:

Heavy mail this week. SLIM THILLEN going great with new BBO Vamp and ZAGS. B.B.B. arrived from Chi. with new BBO in Hollywood.

• • •

P. B.—THE CELLAR at Casino Street and Hollywood Boulevard... between Vine and Broadway... numbers are 8383 and 8384... parking is free at the lot across from the office... THE CHESTERFIELD and SAM'S are there.

## Thank You.

## What's Wrong With Radio Some Opinions From Near and Far

By HT. HON. PERCIVAL  
HEMENHAW-STRAN-  
GENHOW

LONDON.—I have the honor to acknowledge your radiogram commissioning me to indite an article dwelling generally upon the subject: What Is Wrong With Radio? I note with interest your remark to the effect that "there is a bare chance you have some interesting ideas on radio."

Permit me to party with the comment that I believe there are many more bare chances upon the musical comedy stage than upon the air, and vastly more interesting.

Humorous, what?

When you speak of something being wrong with radio I take it for granted that you refer to American radio. Such a question could by no manner of means be implied as having the slightest reference to radio broadcasting as practiced in the British Isles.

To state what is wrong with your radio over there is a tall order. To attempt to go into it in detail would be to fail, as you have not given me sufficient time in which to enumerate the various defects of your system of broadcasting and the state of entertainment material cast thereby upon the ethereal surroundings. Therefore, I shall sum up briefly to the point, or perhaps should say, should I not, in your quaint American idiom, make it snappy. One word will do.

Very well, then, here we are: Q.—What is wrong with (American) radio?

A.—Everything. Perhaps by the time your next special number rolls around I shall be in a better position to become specific, as possibly by then I shall have had the opportunity of hearing an American radio program.

## RE-SIGN MANKIEWICZ

Herman J. Mankiewicz has been signed to a new writer contract by Paramount. Mankiewicz has been with Paramount for three years.

By TRUE LE ROORAL

TERRA COTTA CORNERS.—Dere editors, being as I am a drummer critic and criticize every thing what comes hear to our ears, I say that as may be you would like me to rite you a peace for your paper about the raddio.

Is there any thing rong with raddio? Is the bearing coming to day. Well. They has to be some thing rong about some thing that you can rite about if it's theys nothing to rite about. Am I right, I am.

Still an all they is some thing rong with the raddio an you would be sprized to find out wear it is and may be you wont believe me.

Well, its rite hear in my own house and whot do you think of that, as theys los other married men will agree with me. Wots rong with the raddio in my house is be cause my bitter ball (ha ha, that my wifo) insides on turning the dial to suer her self an won't pay no tention to what I want to hear. Like I have to go to the tamers an the murry makers and love at their loaks but she wants to hear the paper and to wash the love an some woman gab about cookin an dresses.

They say theys going to fix the raddios so you can see whots going on when you hear it. Thats all some thing else rong that it come. Like I have to go to the raddio speakeasy to see the gall shows (ha ha). Juss imagine a man who had to wash the clothes having to sit in the parlor and see a raddio woman demonstrate more cookin when you're stuckums full.

I ant never been in a raddio studio. Like I want to go to come to Los Angles an look round them an rite you a story for your paper.

P. S. Thats juss a gagg. Its juss a excuse for me to tell my story to let me come to Los Angles, you dont have to have me rite a story if you dont want it.

## LOOKS WIN PART

Because of his resemblance to "Diamond Jim" Brady, Broadway figure of the '90s, Russ Powell has been cast for a part in M-G-M's "The March of Time."

## RIVIERA RANSACKED

SAN FRANCISCO, March 5.—Two cracksmen hammered their way into the safe of the Riviera Theatre, suburban house, and made away with \$600 in silver, Charles Moser, manager, reported to police.



**Harold J. Bock**Manager  
PHONE DOUGLAS 2213**ROY CLAIR SWINGS  
FROM DRAMA TO  
MUSICAL COMEDY**

SACRAMENTO, March 6.—Roy Clair this week brings to close several seasons of dramatic stock at his Plaza Theatre here and switches to a policy of musical comedy. With Fanchon and Marco "Ideas" out of the Fox Senator and no other stage shows in town, Clair figures he can draw a good percentage of capital city residents into his house by this policy.

The new show which opens Sunday will have Jack Roming, George Heid, Three Jays, Jean Granger, Lee Fréchet and Carita's 10 girls.

The current Plaza dramatic show and the last is "Fals Paris" with Gene Lewis, Barbara Brown, Marian Mears, Edna Ellmeyer, Harry Payne, Rupert Drum, Ray Lawrence, Don Leigh, Florence Clark, William Rase and Charlotte Keane. All are out after this week.

**SEEKING LOCATIONS**

SAN FRANCISCO, March 6.—Lorin Kelly of the Sheldon-Kelly Players, Portland, and Guy Hickman of the Hickman Players, Portland, were here this week looking for new locations for their companies. The Sheldon-Kelly Players recently closed after a long circle stock tour in the Northwest territory and the Hickman troupe played stock last week after eight years there.

**DUFFY CAMPAIGN**

SAN FRANCISCO, March 6.—Frank Marshall has started a concentrated advertising and exploitation campaign for the two Duffy houses, the President and Alcazar, where here this week. The Duffy Playgoer, a four-page throwaway, is being printed monthly and distributed to 100,000 homes in San Francisco. The sheet gives news of the local Duffy houses and the current attractions. A squad of girls on the telephone is combing the entire Bay district phoning each home and telling residents about the Alcazar and President shows.

**GRANDEUR OPENING**

SAN FRANCISCO, March 6.—Early in April the Fox will install the new Grandeur film, showing "Happy Days" as its initial picture.

**CHRISTAL DIES**

SAN FRANCISCO, March 6.—Two days after he had secured a part in a show following a long layoff, Leo J. Christal, stock player, died.

**Artistic Scenic Advertising  
Curtains**

By Far the Best in America  
CURTAIN PRIVILEGES  
BOUGHT FOR CASH  
OR SCENERY

**Chas. F. Thompson  
Scenic Co.**

1215 Bates Avenue  
Phone OLYMPIA 2914  
Hollywood, Calif.

**RADIO'S FAVORITE QUARTETTE****FOUR SEQUOIAS**

KPO

SAN FRANCISCO

COMPLETING A SUCCESSFUL WEEK AT

**FOX EL CAPITAN****SCENERY BY ARTIST STUdios**

HOLLYWOOD, CALIFORNIA

**Market St.  
Cleanings**

SAN FRANCISCO, March 5.—An official pedestrian checker for a firm specializing in gathering that sort of information informs us that between 5 and 6 p. m. there are on the average of 2000 persons passing the Granda Theatre. And over half of these are women, considered show shop's best business bets.

Irish John Wolohan and his 12 Patio Ballroom orchestra have been between-dance razzes created by John and his equally Irish brother, Terence. It's something on the order of ten-pins only instead of wooden pins there are five pieces of rubber hose set on end. The object is to attempt to knock down the five strips of hose with three weighted pieces of the same material. For so what whatever the game is called "corks."

Bob Kinke has done away with a fancy blouse music-the result of 180 days of hard work and careful training.

Max Graf injured his hand at his Flexo photograph record plant.

Local music men are not only losing players. Proof of their position was evidenced in the recent campaign against the street sale of bootleg show sheets. Even before a Federal injunction had been served a group of the representatives, through their contact with the John Lewis Theatre, had eliminated most of the peddlers and their illegal wares. Which is a sign that there is more than one angle to anything.

Dad Williamson celebrated a wedding anniversary this week and in honor of the event parted with his mustache.

Lou Emmel has a dog. It's called "Tubby" in honor of Tubby "Lig" Garrison.

**BIG 'KING' OPENING**

SAN FRANCISCO, March 6.—Public will have one of the city's first formal picture premieres at a \$2.50 top at the St. Francis Theatre tonight when "Vagabond King" opens for an extended run. Paramount Studios is sending up Clive Brook, Mitz, Lillian Roth, Gary Cooper and Dr. Ludwig Berger to make personal appearances at the initial showing. All seats are reserved and formal dress is required.

**POSTPONE 'HOLIDAY'**

OAKLAND, March 6.—Casting difficulties prompted Henry Duffy to postpone opening of "Holiday" at the DuWitt. Instead May Robson in "Helen's Boy" follows the third and last week of Charlotte Greenwood in "So Long Letty". The Greenwood play, an excellent business topping numerous previous records.

**FOX LINE LEAVING**

SAN FRANCISCO, March 6.—The permanent line of 16 girls who have been an added feature at the Fox since that house opened June 28, leave this week.

**DAUGHTER ARRIVES**

SAN FRANCISCO, March 6.—An eight and a half pound baby girl was born this week to Mr. and Mrs. Douglas Isitt. Isitt is a local cafe singer.

**PICTURE GROSSES  
HOLD UP  
IN SPITE OF RAIN**

SAN FRANCISCO, March 6.—Rain took somewhat of a cut into picture house receipts for last week although most of them held up quite well. Popularity of westerns was illustrated to an appreciable degree when the Fox with George O'Brien in "Lone Star Ranger" took a nice upward jump in business. With Fanchon and Marco "Bossed Idea" and Walter Roemer, m. c., the big Market street house drew in \$50,000. This show has Metro's "Chasing Rainbows" with Charlie King and Bessie Love and "Trees Idea." Four picture houses in the person will bring the receipts up.

Second week of Garbo in "Anna Christie" at Loew's Warfield did \$27,000 and continues for a third week, after which Son-Art's "Blaze of Glory" is due.

Opening stanza "Listed" was on the air for two hours on Saturday nights and in its place has substituted a program featuring the Medley Masters; Jack Tobin, tenor; Jane Sargent, soprano; Alice Blue, pianist, and the Sunshine Boy.

KYA has added to the Lido Cafe to its remote corner list, broadcasting the night club's entire show. Bill Cooper announces.

Ted Lewis leads the popularity list when it comes to request recordings, according to Fred Eilers who conducts KYA's request hour each night. Louis Armstrong, the colored cornetist, is a close second.

Lon La Mott has joined NBC, working on that network's Novellette program. He was formerly of the La Mott Bros. vaudeists.

Metro and Cosmo, broadcasting from KYA, had a sketch recently in which the versatile pair portrayed eight characters, ranging from blackface to Irish and English delineations. Tom Smith is the pianist and writer for the series, while Harry Bechtel is the other half of the team.

As the promoter of the Washington Day Fields-Corbett fight prohibited broadcasting of the event, Jack Keough, NBC sports announcer, believes he gave the only verbal blow-by-blow description of the encounter. Throughout the fight Keough talked into a telephone in his best announcing style, retelling every movement for a friend who was lying ill in bed.

Jack Lee has been added to the 1640 Boys' program over KYA. He plays the guitar.

Georges Bowers is doubling from KYA into Public's Granda Theatre where he sings "When the Sun Goes Down," with Don George at the organ.

Another popular remote control (Continued on Page 9)

**DEMONSTRATE NEW FILM**

SAN FRANCISCO, March 6.—Colorator studios of Hollywood demonstrated the firm's third dimension process at the Marina Theatre this week before a group of exhibitors and newsmen.

**MOVIE PLAYER WEDS**

SAN FRANCISCO, March 6.—An actor at the radio, who was in "On Her Toes" for Universal, Helen Dean quit the talkies to marry Dr. M. B. Fractman, local physician.

**HAVE MIDNITE SHOWS**

SAN FRANCISCO, March 6.—RKO has instituted midnight shows on Saturday nights at its Golden Gate Theatre. House will run competition to the Fox which has built up a turnaway trade at its 12 o'clock show.

**San Francisco  
Radio Notes**

SAN FRANCISCO, March 6.—Hope for the possibility of exchanging radio programs between the United States and the Orient was expressed by William S. Paley, NBC's man investigating the Columbia Broadcasting System, who stopped off in San Francisco for a few days this week while on a tour of the radio chain which he heads.

If carried out, such an idea—similar to the present European-American broadcasts—would have San Francisco as the key city. CBS has been investigating the possibility of picking up short wave radio programs from Japan and transmitting them over the Columbia chain. Such an accomplishment, however, would have been delayed until Oriental facilities are improved.

In his nation-wide jaunt Paley is being accompanied by Lawrence Lowman, traffic manager of CBS.

KTAB has discontinued its "What Have You?" program, which was on the air for two hours on Saturday nights and in its place has substituted a program featuring the Medley Masters; Jack Tobin, tenor; Jane Sargent, soprano; Alice Blue, pianist, and the Sunshine Boy.

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Another popular remote control (Continued on Page 9)

**CASINO THEATRE SAN FRANCISCO****Nearing Sisters**

This Week Present Their  
Novel Night Role Act—A Sensation of Vaudeville

**HOTEL GOVERNOR**

TURK AT JONES  
**SAN FRANCISCO**  
THE HOMOGENEOUS PEOPLE  
PLAYING SAN FRANCISCO  
SPECIAL RATES TO PROFESSIONALS  
JACK WOLFENDEN, Prop. FRANK RATCHFORD, Mgr.

**KRESS BLDG.**

935 Market St.,

Office Suite 504

**CLEAN RATING BY  
JURY MEANS LITTLE  
TO CAPT. LAYNE**

SAN FRANCISCO, March 6.—Despite a clean bill of health given it by a jury, "The People" was again rated at Sid Goldtree's Green Street Theatre, by Capt. Arthur Layne and his squad and all placed under arrest. Goldtree has secured an injunction against further arrests good until Friday of this week when the case is slated to come up for trial again. An order to show cause why a permanent injunction should not be granted has been filed.

Capt. Layne, who frankly confesses that he has attended only one show or pleasure's sake in the past five years, has arrested Goldtree and his cast twice previously and "The People" was at the Capitol raided that show out of town.

**SHOW MEN FORM CO.**

SAN FRANCISCO, March 6.—A new corporation to be known as Van Osten, Edmunds, Predy, Inc., has been formed to do general brokerage, investments and real estate business. All officers of the company are well known to the amusement world. Thomas Van Osten being publisher of the Independent Exhibitor and secretary of the United Amusement Industries, W. C. Edmunds, former proprietor of the Progress Feature Distributors, states righters; and Walter C. Predy, theatrical supply dealer.

**IRREGULAR JUMP**

SACRAMENTO, March 6.—Shifting of Fanchon and Marco Ideas caused by elimination of the stage shows from the Fox Senator here and their addition at the Portland house caused "Ivorie Lido" to jump from this city to Great Falls, Mont., where it opens at the Grand Theatre. From Great Falls the troupe goes to Butte, then to Denver, and thence on the regular Fanchon and Marco routes. They lose all the northwest territory dates.

**HOTEL BOOKS DANCERS**

SAN FRANCISCO, March 6.—Jean and Jacqueline, ballroom dance team, have opened at the St. Francis Hotel where they are featured along with the Laughter-Harris orchestra.

**CHATTERBOX MARRIES**

SAN FRANCISCO, March 6.—Tom Chatterbox, cast member of Duffy's "Broken Dishes" at the President, and Mrs. Ruby Franz, were married here this week.

**"A LITTLE SMILE"**

Words and Music by  
**GEO. L. BRAUN**  
(A Fox Tost Sensation)

CONCORD PUBLISHING CO.  
1179 Market St. San Francisco



## CHATTER NEWS

By FRED YEATES

## Program Reviews

# SHE PANS 'EM; NOW WANT PROTECTION

\_\_\_\_\_

Two sketches for recording and reproduction over radio station broadcasts have been bought by Soundcraft from Evelyn Blanchard. One is "House of Clay," a comedy drama in which Lillian Albertson played in the East, and which Soundcraft is understood to have slated for air presentation by Barbara Worth; and the second is "The Plunger," in which Lincoln Stedman is understood to be slated to appear.

### BIG MIDNIGHT FROLIC

Deal is now being framed to make a big time affair out of KPI's Saturday midnight frolic. Names of the show world are being lined up for an hour of fast showmanship calculated to draw a big bath-tub audience from midnight till 1 a. m.

By FRED YEATES

The debut of the California Symphony orchestra over KHJ, Feb. 19, was auspicious enough

## HOW TO PRACTICE"

FINISHED PART

**FINISHES PART**  
Jeane Cowan, entertainer at radio station KFWB, has just completed a part in Universal's "Czar of

## THE HEAVENLY TWINS OF RADIO LAND

**ART** and **ARTIST**  
SCHWARTZ MEHLINGE  
Pacific Coast Mgr. Pacific Coast Mgr.

**"WITMARKS ARE HITMARKS"**  
Hangin' on the Garden Gate  
Watching My Dreams Go By  
Once Upon a Time

**"HARM SONGS ARE CHARM SONGS"**  
A Little Kiss Each Morning, a Little Kiss Each Night  
If I'm Dreaming

Room 309 Phone GLadstone 2263

I Love You, Believe Me, I Love You  
Room 301 Phone CR-1111 2711

**WARNER BROTHERS HOLLYWOOD THEATRE BLDG., HOLLYWOOD, CALIF.**

6425 HOLLYWOOD BLVD.



# KYA SEEKING S. F. LEADERSHIP

## MAY TRANSFER TO ROOF OF WHITCOMB

SAN FRANCISCO, March 6.—By the end of March present expansion plans of KYA will be carried forward to the point where that station hopes to grab off for itself actual leadership in the San Francisco broadcasting field.

The station is seeking a site for a new transmitter, which it hopes to have erected by March 31. The roof of the Hotel Whitcomb is being considered as a possible site, in preference to the Hotel Clift, where the present equipment is located. Station executives seek to get away from the downtown traffic noises which affect the Clift location.

Musically, as well as mechanically, the station is growing. New plans are reported under way for the organization of an orchestra, which probably will be under the direction of Liborius Hauptman. Since the crash of the American Broadcasting Company, in which KYA was enmeshed, the station has been without a musical organization.

Last week KYA added to its programs the Lido Cafe, picking up that night club's show by remote control.

## San Francisco Radio Notes

(Continued from Page 7)

dance band is Walter Krausgrill's five KFRC enacting from 11 p.m. Ballroom where Krausgrill and his gang are nightly features.

George Taylor is KYA's oldest employe in point of service. Among other programs he has those of the Wagon Theatres, the Embassy and Davies and they're popular too.

KTAB's Saturday night what-have-you program is getting quite a lot of attention from the dialers. This program is presented each Saturday night between 9 and 11 and embraces nearly all of the KTAB artists in an informal, all-request program. Artists who usually contribute are Joan Ray, contralto; Jane Sargent, Sand's, concert pianist; Lovey Wolfe, blue singer; Carl Tobin, tenor balladist; Herb Scharlin, pianist and singer; Henle Klotz, Enrico Martelli, operatic tenor; Togo, the "Joy Boy," and many guest artists. Walter J. Rudolph and his Melody Masters always furnish

## Romantic Route Ends In Demand For More Speed

Modern thirst for speed has practically destroyed a romantic vehicle in the Los Angeles radio world. Perhaps it has not destroyed the vehicle, but it has certainly done away with a lot of romantic opportunities.

The vehicle referred to is the uplift chariot, otherwise known as an automatic elevator, which one must use to get to the KFI radio on the roof of the Packard Building.

In the never-to-be-forgotten yesterday a trip up to KFI was a leisurely journey to be planned and provisioned in advance, whose adventuresome details could be regarded with anticipatory pleasure by the hardy traveler who, having ample time on his hands, did not care what happened to him so long as it was unusual.

It was on this elevator that Bob Palmer met Monte Hall, both on their way up to see Robert Hard in the hope of selling their respective talents. By the time they arrived at the roof the now nationally known team of Bob and Monte had been organized and rehearsed, stepping forth to knock Hard for a row of engagements and the radio fans for an epidemic of fan mail.

It was on this same elevator that Carl Haverlin, prince of sports announcers, met Virginia Florin, princess of radio songbirds, and by the time the chariot came to a bumpy stop at KFI the prince had wooed and won the princess and all the details of a royal wedding had been arranged.

It was into this same chariot that Jose Rodriguez stepped one day, with a brand new piano score of the Caesar Franck Symphony, and when he emerged at the top was able to sit down at the piano and play the entire symphony from memory, thereby winning a place on the KFI staff and the respectful admiration of all critics.

This sort of recontouring might go on indefinitely, but why evoke more tears of fond affection? For with the opening of the new KECA studio on the floor below KFI and the coincident general improvements, the old chariot's valves have been ground, spark plugs cleaned, and now the journey is one of dizzy speed. The former trip of aristocratic ease, so slow that one almost seemed to be going backwards, is now twice as fast.

the musical background of this program which is in the hands of Bob Roberts, master-of-ceremonies.

Meredith Willson, KFRC's concert director, and Monroe Upton, chief announcer and writer, work out the program together, Willson providing the music and Upton the story. Willson not only makes special arrangements of compositions but if occasion demands will write an original composition.

Lou La Mert of La Mert Bros. has been added to the Novelties Program released each Saturday over N. B. C. He broadcasts characterizations of old English numbers.

### ROBBINS OFFICE CLOSED

SAN FRANCISCO, March 5.—Robbins Music Co. closed its local office on March 1, leaving the local field without a representative. Newton S. Kelly, who opened San Francisco headquarters for the firm some months ago, expects to announce a new affiliation soon.

### ALBERTI AT WARFIELD

SAN FRANCISCO, March 5.—Closing of Fanchon and Marco Ideas at the Fox Senator, Sacramento, brings Oliver Alberti from the capitol city into Loe's Warfield here where he will conduct the concert orchestra. He succeeds Peter Paul Lyons who joins the Fox Theatre orchestra. It is understood that the move is only temporary and that Lyons will be back as soon as Alberti is given another spot.

### GUNZENDORFER AT RIVER

SAN FRANCISCO, March 5.—With Gunzendorfer and his orchestra have signed for the summer season at Guernewood on the Russian River, opening May 30. Gunzendorfer also has a band at the Whitcomb Hotel here.

SAN FRANCISCO, March 5.—Chuck Dutton and his band, currently at the Hotel Oakland, are slated to open in May at Rio Nido, summer resort on the Russian River.

### IN RADIO WORK

PORTLAND, Ore., March 5.—Bert Kimber, well known bass singer and vaudeville trouper, who covered the old Pantheons and Orpheum circuits for several seasons, and also the Moss Circuit in England, is now doing special radio work here over station KGV. Kimber was the heavy bass in both the Harmony Four and also the Angel City Four. He makes his headquarters at the Orpheum Theatre.

### MUSIC CO. CLOSES

SAN FRANCISCO, March 6.—American Music Co., independent music publishers, closed their doors this week after a six months period of activity in the field. Bobby Vogel, professional manager for the firm, has negotiations under way with another firm for his activities, and expects to announce a connection soon.

### M. C. CHANGES

Lynn Cowan continues on his third week at the Boulevard, replacing Slim Martin, who will conduct the orchestra at the new Pantheons Theatre slated to open April 13.

### RECORDING CO. QUILTS

SAN FRANCISCO, March 6.—After some five months of existence the Personal Recording Co., located in the Kress Building, closed its doors. Edward M. Lawrence and A. E. Lauder, partners in the firm, have split.

## MAX FISHER BAND TO BE KFI FEATURE

Sponsored by an oil company, Max Fisher's dance band is to broadcast nightly over KFI, beginning at once.

During one hour and a half there are to be only four brief announcements; no request numbers and no chatter, everything on the ritz.

This marks Fisher's return to KFI programs after an absence of six years. He used to be one of the Anthony station's chief attractions. Carl Haverlin gets credit for this deal, pulling one of the latest negotiations in radio history.

### S. F. OPERA COMPANY

SAN FRANCISCO, March 6.—A permanent light opera company is being planned for San Francisco, with the Columbia mentioned as the possible home for the venture. Max Hirschfeld will be musical director. Tentative production plans call for an orchestra of 30 musicians, a chorus of 60 men and women, and additional singers, dancers and musicians. Victor Herbert light operas will open the season when it gets under way within the next month or two.

SACRAMENTO, March 6.—The Sutter Theatre is slated to re-open March 8 under the management of Otto Lochbaum.

## Bert Butterworth

### BLONDE STREAK OF RADIO

with

Optimistic Donuts on KNX

Airdales Over KNX

Gilmore Circus over Pacific Coast NBC

Gilmore Circus over KNX

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**BATTLE OF P. A. S.  
RUNS RIOT AGAIN  
NORTHERN FRONT**

By JEAN ARMAND  
SEATTLE, March 6.—Whirlwind publicity campaigns were much in evidence around this town last week, with Eddie Fitzgerald hooking up with Hearst's morning daily, the Post-Intelligencer, for a payoff.  
Fitzgerald, P. A. for the Fox-West Coast Houses, was conscripted into the big campaign by Lee Eitelson, managing editor of the P. I. The occasion was the launching of the paper's new "Peach" edition on the streets at 5 o'clock in the afternoon.  
Fitzgerald secured permission from Fanchon and Marco to change the title of the current issue from "Desert" to "Morning Star," and a fifty 24-sheet was put on 88 stands, with the paper paying for it. Also Fitzgerald had printed and planted 40,000 copies which went on every bottle of milk delivered on the show's opening day. Further, the P. I. prepared a series of advertisements tying in the show and the edition, which were placed in the front columns but in those of the two afternoon sheets. This caused much consternation in the ranks of one of these journals when the publisher got wise. He immediately wrote the copy, which had already run in one edition, and gave orders to accept no more such copy. The second afternoon edition continued to run the copy.  
**Airplane Ads**  
Airplanes, too, were brought in to play. For a week prior to opening day a huge monoplane carried a big banner with the words "The Peach" emblazoned thereon. On opening day, an entire squadron of planes carried the message. Throughout all the maneuvers, the publishers, who are the P. I., "Peach" edition and Fanchon and Marco's "Peach" Idea.  
Manager Lou Golden of the Fox Theatre got his share of the publicity campaign. When he took Owen Sweeten and his band boys in a squadron of cars to the coast, the show's star, who recently emerged victorious in the primary election. Parades of this sort are strictly taboo in this town, but Fitzgerald went away with it. Mayor Edwards furnished a mounted police escort for the parade, which traversed the downtown streets.  
In addition to these stunts there were the different color-ups with drug stores, soda fountains, women's apparel shops and shoe stores. And then Fitz had frozen into huge cakes of ice for the fresh Washington peaches, and the ice blocks were placed on prominent street corners and allowed to melt. And then, on opening day, the line girls stood on the principal thoroughfares selling Washington peaches. This last gag got a huge rise out of the local Chamber of Commerce and brought forth news stories and editorials commending the theatre on its initiative in bringing to the city the fresh Washington products. The mayor was roused in on this stunt and he, too, sold peaches on the streets.  
The net returns of the huge campaign were tremendous. The Post-Intelligencer reports a net increase in circulation for this one edition alone of 13,000. The theatre's benefits were packed houses at practically every performance.  
Bob Armstrong, P. A. at Public's Seattle, has been crashing success and financially, and is looking in a clever hook-up with the Philco Radio people. Weekly, Armstrong gets a full charge from the radio manufacturers on his current attraction, with the instrument people standing every minute of the cost. The tie-up gives the Seattle an eight-column banner line heralding the show, a three-column picture of the film star and numerous stories about the attractions, Public policy, etc. The hook-up is having its unusual effects on patronage at this big stand.  
At the R. K. O. Orpheum,

**VANCOUVER**  
By A. K. MacMARTIN

Calvin Winter, conductor at the RKO Orpheum, is back on the job after being laid up for two weeks with the flu. During his absence Frank Harwood held down the spot with complete satisfaction to acts and fans combined.  
\*\*\*  
Alfredo Memier, guest conductor at the Capitol, is watching the shows from a box this week swathed in bandages, the result of an accident over the week-end. Teddy Jamison, house conductor, is wickling the baton while his spot in the band, tympanist, is being looked after by Romeo Perry late of Jackie Saunders' band at the Strand.  
\*\*\*  
Eddie Zimmerman, treasurer at the Vancouver until that house closed recently, is now handling the drama page for the Morning Star. This sheet now puts out a bull-dog 10 p. m. edition, featuring theatres and sport.  
\*\*\*  
Notwithstanding the fact that business is off at nearly all houses here, the British Guild Players are stampeding the fans with their current offering "Elizabeth Sleeps Out," which is still going strong in its fourth week. It did \$4500 in its third week with the biggest Monday night since the opening and looks good for a fifth week. Two of their coming bills are "The Play's the Thing" and "Sport of Kings."  
\*\*\*  
All eight houses of the F. P. C. Corporation in the suburbs are now wired and announce a steady pick-up in b. o. returns.  
\*\*\*  
The "Song Herald" song sheets have reached Vancouver from the south and are being peddled by hawkers on street corners in the vicinity of the theatre belt and elsewhere. They are also on display on some newsstands and fetch a dime a copy.  
Johnny Northen, P. A. under the direction of Joe Cooper, divisional exploitation chief, has been putting across some real metropolitan stuff in publicizing his attractions. Newspaper cooperative pages, radio affiliations, ballyhogs of all sorts and window displays are but few of the angles Northen works out to good results. Johnny's lobby displays and newspaper ads, together with his drama page art and news gleanings, are clean-cut and effective.

**NOVARPO FILM IS  
GOOD AT \$14,750  
IN OPENING WEEK**

SEATTLE, March 5.—Ramon Novarro proved the big noise in this town last week when his first all-talker, "Devil May Care," of the New York, worked out with the boxoffice honors—\$14,750 for the first stanza of this period play called for a holdover. Picture is well liked with Novarro's singing calling for special comment from both male and fem fans. Owen Sweeten's first week with his own band and Henri Le Bel's organ work added to the pleasure of the Fox hill.  
Fox's Fifth Avenue took second honors with \$13,000 for "Men and Women" and Echson and Marco's "International Idea." Always consistent and profitable.  
Public's big Seattle scooped up \$11,500 with First National's screen version of "No, No, Nanette." Musical comedy well liked and possibly showed a bit of profit. Arthur Clausen and his band and Stanleigh Malotte, at the organ, musical features at this stand.  
"Green Goddess" Good.  
John Hamrick's little 800-seat Music Box plenty heavy, getting \$11,250 for the first week. It is George Arlis in "The Green Goddess." Arlis' opus looks good for three to four weeks.  
RKO's Orpheum got an eleven grand intake with Alice White in "Playing Around" on the screen and a four-act vaude bill on the stage. Credit for the draw must be given to the stage show, headed by Val Vox and Emily Walters and backed up by three entertaining turns.  
Metropolitan, under Public's banner, closed a heavy seven-act stand with "Seven Days Leave," and could have held it another period. Failure to do so, was laid to the Cooper opus a great bet for the subsequent runs.  
Fox's featured the Gleasons, in "The Shannons of Broadway" and held up better than the average.  
**Night Clubs**  
Dance halls and night clubs showing new activity. Trionon, the class spot of the straight ball-rooms, finding Mondays and Saturdays still heavy, with midweek biz picking up some. McElroy's, with special gags, continues big.

**Prize Offered  
For Theme On  
Solano Co. Fair**

The Bells of Solano County Exposition, which is to be held at Fairfield, Calif., May 24 to June 1, is offering two prizes for a theme on the name. Fifty dollars is offered for the best lyrics and \$50 for the best melody selected. The song is to be for band, orchestral or vocal adaptation. If one person sends in the winner in its entirety, a trophy cup, properly entitled to the value of \$100 will be added. Also royalties accruing from the sale of the song will go to the writers. The contest closes Mar. 31, 1930.  
D. A. Weir is secretary-manager of the contest. R. Thornton is general chairman.

SEATTLE, March 6.—A recent report was that John Hamrick had installed George I. Appleby as manager for the Hamrick houses at Portland, Oregon, replacing Andrew Seso. This statement was an error, according to Hamrick. Appleby is in charge of the Blue Moose only, with Seso continuing his duties as manager of the Portland Music Box.

PORTLAND, Ore., March 5.—Sammy Cohen, publicity promoter at RKO Orpheum, will shortly take the male lead in an RKO production. Cohen has announced his engagement to Miss Jennie Rice, one of the beautiful belles of Albany, and well known throughout the broad Willamette Valley.

Opening of Bill Parker's two-block long hall, on the Everett Highway, took the edge off local halls over the week-end, but after the novelty of the 16,000 square feet hall wears off the local boys don't expect much opposition.

Of the night clubs, Vic Meyers' Club Victor shows the biggest rise. Obviously, he has reinvented this one, with Vic bouncing out with big ads in the dailies and announcing special attractions. Tony Burnett, at the Olympic Hotel Venetian Gardens, continued a big draw, with the management reporting a healthy profit weekly for this class spot. The week featured a couple of boys in a "Coffee Dance." Some question here as to whether the boys can continue getting away with this monicker. Opening very big, with succeeding nights also heavy. Some changes will have to be made here, though, both in entertainment and arrangements. Master of ceremonies not so forte, and he is handicapped by construction of bandstand.

**S. L. CROSS MUSIC  
CORPORATION GOING  
ON EXPANSION SKED.**

SEATTLE, March 6.—Announcements of expansion, both in field and capital, emanated from the local headquarters of the S. L. Cross Music Corporation here this week.  
The program of expansion, already well under way, finds the Cross Corporation a strong infant publishing organization in the West. It is less than a year old, but finds itself firmly entrenched with both the trade and the profession. "Kisses," a ballad for a "Rock-a-Bye to Sleep in Dixie," and "Waltzes," are the first two publications to make their appearance.  
It is expected that soon the corporation will launch a drive on its stock, much of it already being subscribed by those who have been in close touch with the activities. Of the more prominent artists on the Coast already financially affiliated with Cross are Merton Horeau, composer and master of ceremonies at KPO; Gene Rose, prominent composer and pianist with Jesse Shanks' Palace Casino, San Francisco, orchestra, and Stafford himself.  
**MERCY BUYS HOUSE**  
YAKIMA, Wash., March 5.—The Sunnyside Land and Investment Company has sold the Sunnyside Liberty Theatre to Fred Meyer for \$51,000. Mercy owns and operates theatres in Wapato, Tappanish, Kennewick, Pasco and Walla Walla. He celebrated his 50th anniversary as a motion picture exhibitor during the week.  
**RICE'S SHOW**  
PORTLAND, Ore.—Charles Rice, Los Angeles producer, now handles and manages a comedy and girl act of 10 people at the Casino Theatre. The house is under the management of Bob Webster. Rumors that the house is being worked on the cooperative plan to fair business.  
**TO BUILD HOUSE**  
MEDFORD, Ore., March 5.—R. L. Stuart & Son, contractors, have been awarded the job of construction of the new Broadway Theatre at Yreka, Calif., which will be operated by Walter Levette, who is interested in a chain of theatres in southern Oregon. Completely equipped the house will cost \$75,000.

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# Legitimate Theatre Reviews

## 'GONE HOLLYWOOD' BILTMORE THEATRE LOS ANGELES

(Reviewed Feb. 28)  
The Hollywood Chamber of Commerce should get after this one, for it is a libel on the neighborhood. Its opening represents the film center as a devil's caldron turning little girls from here to there into movie stars and then into almost nude models for posterity, stark stupidity this hazy gambol deserves high encomium. It struggles and wobbles through endless gags and blackouts and there isn't a laugh in a carload.

Roger Gray takes credit for the "gamble" but apparently it's a huge debit. According to the program, he also wrote the book and lyrics. Judging from his work one must assume that he competes with Methuselah for antiquity. There's not a single new idea nor a single gag, and just a hodge-podge of remembrances and excerpts from some encyclopaedia of olden humor.

In general, the settings are drapes and drops, economy of production, a few gaudy bits. Just a chorus of 12 girls who do everything that their limited number can do. They are properly trained, but as a chorus they suffer badly by comparison with the magnificent ensembles of other musical productions seen here recently.

The principals are all clever trouper and work hard, but they have nothing in the way of material to hang their talent upon. The one outstanding scene represents a Japanese garden and is a sort of tabloid opera. This is the best thing in the show both from the standpoint of originality and staging. It was written by Roy and Kenneth Webbe and directed by the latter.

The show doesn't follow the program but no one seemed to mind that. The funniest bit in the show was the old game of Chardades in which the actors performed antics which were supposed to represent some show in town and the audience was asked to vote on the respective merits in front of drew the biggest laughs of the evening.

Roger Gray, who presented, wrote and directed the opus, further patted his ego by acting in most of the bits, nor did this help the show much. The big hit was the singing of Glen Dale. Here is a lad who has a fine tenor voice. He is nice appearing, with a winning personality, but other than in his concert number and the Japanese act; his songs were badly selected. In a more fitting show, Dale would be an outstanding possibility.

Don Miller also showed a fine capability in the Japanese scene. This lad is tall and personable, seems to know what it is about and possesses a bass voice which rang to advantage in the only chance was given. The other bits in which he appeared offered him no opportunity whatever.

Of the two comedians, Fred Morris and Charles McNaughton, were very funny potentially. They were natural and the comedy in make-up and acting but couldn't be genuinely funny without a genuine situation. In a real show, these two would score sensationally.

Pert Kelton was poorly cast. It was not until she was spotted for her vaudeville act in the last act that she gave an inkling of her ability. Her frozen pan style of humor was out of place in neat evening dress get-up while her sentimental songs were such that one couldn't quite be sure whether she was merely singing badly or trying to be funny.

Her lack of facial expression was a handicap in other than her specialty.

Among the ladies, the outstanding hit were the Abner Twins. These pretty young misers were worked overtime and were the most pleasing personalities on the bill. A dance specialty with violin took the biggest encore of the evening.

Others who participated were Carolyn Weston, Mary Francis Taylor, Gloria Christy, Louis Hoffman, Charles Cross, Leonard West, Charlotte Shannon and Buddy Lyman.

The costumes by Corinne were excellent, both in design and color. The music of Cy Mockridge was without distinction. No hits whatever.

The house was sparsely inhabited.

## 'LET US BE GAY' EL CAPITAN THEATRE HOLLYWOOD (Mar. 2)

This comedy by Rachel Crothers, perhaps one of the brightest and snappiest of the modern crop of plays. It is ultra modern both in characterization and dialogue and plays with a speed that is typical of up-to-date social intrigues. Its plot was told these columns when it first was seen here last June with Edna Hribak, to need not be repeated. The story loses nothing in the Duffy presentation.

Violet Heming, who plays the leading role, is superb. She gives perhaps one of the most distinguished performances that has been seen in this house. The role of Mrs. Courtland Brown runs the gamut from tragic heart-brokenness to directing coquetry and, throughout, her acting, her smile, her peculiar droll, musical manner of speech is about as charming a portrayal as could be asked. Miss Heming established herself here as a first night success, which, insisted upon repeated curtain calls after the final curtain.

Grayce Hampton as an irascible old dowager who was thoroughly lovable withal, gave the same splendid performance as she presented with the company last year at the Mayan. No finer portrayal of the modern grandmother who has lived long, wisely and well could be imagined.

These two players were so very excellent that they quite overshadowed the balance of the cast. Virginia Valli was unfortunately cast. Miss Valli gave a splendid account of the mechanics of her role, but as a twenty-year-old young girl, she is a laughing matter. Elaine Baker played the same role in which she was formerly the leading lady, but it is a thankless part, best that of a snobbish society dame who resents the immorality in others which she flagrant practices. The part is an innocuous character study.

Of the male cast much can be said. Raymond Lawrence in an English character was by far the best of the men, a bit more color in his costume on his first appearance would have lent considerable to the impression. Nick Welch in the leading role lacked perhaps every qualification the role demanded. His acting was good and the reading of his lines very stilted. He is a likely looking lad but further than a winning appearance had nothing to offer.

Bram Nozen as a sort of a boy also did well. His role was of the sort which a clever actor might have cleaned up, but Bram merely strutted

through awkwardly and spoke the lines.

Anderson Lawler in the role of the juvenile lover played a part that afforded nothing but moping and complaining opportunities. His work was satisfactory on the whole. Herbert Fortier gave a dignified portrayal of a family butler. Donald Campbell, Jane Elton and James Sargent played small parts.

The show was well directed and the scenery very fine.

A new orchestra made its appearance under the direction of Paul Finstein. This aggregation is not as good as the one it supplanted, and played a well selected program in a very mediocre manner.

Jacobs.

## 'A BILL OF DIVORCE- MENT' CIVIC REPERTORY THEATRE

The Civic Repertory Theatre has come into its own with this play of Clarence Dane. In its avowed effort to present a higher type of drama it has accomplished its purpose in a splendid manner. A company of surprising caliber and competence gives a magnificent performance of this play based on a matrimonial problem.

The story, while somewhat trite today, was written for the stage of perhaps ten years ago looking forward to certain laws coming to pass with reference to the marital relationship which have now been passed in Iowa. A wife, whose husband was committed to an asylum presumably incurably insane, after fifteen years of waiting for divorce, she falls in love with and is about to marry another.

Her daughter, a girl of seventeen, believing her father the victim of shell-shock, is also engaged to marry. Shortly before the wedding takes place, the father recovers—cured. The daughter learns, however, that the insanity is hereditary and refuses to marry. The wife marries her new lover while the daughter remains with her father.

The great accomplishment of the offering, however, is to bring forth a new and potential star. Although Ian MacLaren is given the stellar position by courtesy of his being the guest player, the real honors go to Marion Clayton, a young lady who has been seen here before in minor parts with the old Repertory Theatre, but this is the first time she has been given a real opportunity locally. She has youth and looks, a warm personality and the gift for emotional expression to a rare degree. With proper encouragement and careful handling, this girl is destined to be heard from in no small way.

Ian MacLaren, the Christus of the Pilgrimage Play, gave a highly intelligent portrayal of the father. While his role was not lengthy, it

made up for brevity with intensity. No better selection for this part could have been made.

Boyd Irwin repeated in getting more of the good opinion he created as the king in "And So To Bed" in the role of the new lover. He played it in a dignified and pleasing way that was thoroughly satisfactory.

Elise Bartlett was not so well cast, for while she looked the part, she failed to convey the convincing consideration for the others concerned in the plot. Her performance smacked more on the selfishness of the character, seeking only her own happiness rather than the happiness for the distraught wife and mother which the lines suggested.

Clarice Wynn as the old maid was superb in the part, and with the letting down of the lines in the part, she seemed to drop the niceties of her characterization in the later scenes.

Others in the cast were Luella Bender, Carleton Young, Frederick Wynn and "Old" Hyten. Paul Irving did a very workmanlike job of directing. His attention to details was marked and particularly was it noticed that the curtain calls were set following the final curtain and the bows and department of the cast during the calls was exemplary.

The cure setting was in excellent taste and appointment.

Jacobs.

## 'TO WHAT RED HELL' VINE STREET THEATRE HOLLYWOOD (Reviewed Fri. mat, Feb. 1)

Perhaps no more surprising performance has ever been given than this special matinee of Percy Robinson's play. Surprising from several angles but primarily because the play itself is one of the most intensely gripping dramas ever written. For two acts the heart strings it quite overloads Dreiser's "American Tragedy" without the taint of sordidness or sex expose which dominated the latter.

The entire company was way above the average, and, as an idea of how they got across, let us state that for five minutes after the final curtain the large, usually base, Hollywood audience remained rooted to their seats applauding for repeated curtain calls. From this demonstration, Manager Smith can well be expected to put the play on at some other house for the run return which it will undoubtedly receive.

The play might be said to be an argument against capital punishment. It certainly is when circumstantial evidence is involved. The plot is of the old type, a young man falls in love with a girl who quarrels with her when he finds that she is the oldest of the oldest profession in the world. That same night she takes to her room a young man who picks her upon the

streets. In an epileptic fit which recurred for the first time since boyhood, he strangles the girl. Her body is discovered in the prologue. The young man, of wealthy parents, makes his escape and the crime is fastened upon the poor boy who loved the girl.

Through the influence of the family of the rich boy manages to secretly pay for the defense of the poor boy. However, he is convicted and sentenced to be hanged.

When all else fails the rich young man writes a confession and commits suicide in time to save the neck of the innocent boy.

The drama, however, takes place in the homes of both the rich and poor. The mother of the innocent boy (Lucille La Verne), whose soul out of one with her portrayal of the distracted parent. Perhaps no greater act has ever been devised than the last act when the mother, surrounded by her few friends, is waiting at home for the hour when her only son is to be hanged. The clock tolls and they kneel in prayer for the soul that is leaving—supposedly.

After the making and forcible contribution by Rica Allen in the role of a work-woman in the first act. Her makeup and forcible reading, together with a latent touch of humor, was one of the highlights of the play.

James Page, as a police inspector, also was very fine, as was Earl Fingree as a policeman, with a sympathetic humaneness. David Henderson as the poor boy was quite adequate, and York Copeland as the young Irish boy was excellent, particularly in the reading of the last letter of the condemned to the mother.

Sheldon Lewis gave a very artistic performance of the uncle whose writings against capital punishment, as well as his intelligent intention to save the innocent boy, was a nub upon which the play revolved.

James Gordon as the father was properly dignified and gave the right touch to the harassed parent of the guilty, whose efforts were to clear his son regardless.

But William Eugene as the boy who committed the murder unwittingly will spring into fame with this role as did Rex Cherrington in "The Noose"—if given the opportunity. If any of the producers saw this performance he is undoubtedly flooded with offers. Too much in praise cannot be accorded him.

Others in the cast were Rosalie Allison, Helen Stuart, George Lane, William Mitchell Jr., Harry Williams, Claude Fealy and William Wellife.

The production was under the direction of Lucille La Verne and was excellent in every particular.

Jacobs.

Lowell Sherman will play a comedy role in Warner Brothers' "See Naples and Die."

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Week March 6—RKO THEATRE—Los Angeles



# Facts' Echoes From Melody Land

## Hot Licks of Music

By JACK B. TENNEY

The American Federation of Musicians report that the Music Defense League is the fastest growing organization in the world. The advertising campaign has rallied tens of thousands of signed coupons representing theatre patrons in every state of the Union and every province in the Dominion of Canada. The returns have been tremendous, but the announcement of the final results is reserved until a later date. This excellent response is more noteworthy when it is remembered that the advertising campaign against canned music was only launched October 21, 1929, and that the announcement of the Music Defense League was made only January 13 of this year. The plan of the Federation was not quite clear when the advertising campaign was inaugurated, but the inception of a drive for members in the Music Defense League opens up a new field in labor's battle against the Robot. It is felt by the Federation that the campaign has actually checked the spread of canned music. Many organs and orchestras have been restored to consoles and pits in various theaters throughout the country since last October.

The experiment is an interesting one and certainly a very vital one to musicians. The use of the profession of music hangs in the balance. The tremendous difficulties to be overcome are self-evident. There is little doubt but that the Federation leaders realize what they are up against. Big interests and added profits are extremely difficult to combat. Against living music and its artistic value are massed the unlimited resources of capital, inventive genius and the unfeeling ability of man to perfect the machine he conceives. To enlist the support of the people against innovation and novelty is a herculean task. It is like attempting to lure a crowd of children out of a candy store by telling them of the stomach-aches they are going to have. Exceptional courage and the patience of Job are necessary for such a job. However, the task is not so difficult once the novelty has worn off and the stomach-ache sets in. The Federation leaders have evidently awaited the psychological moment and the results may be surprising.

As far as we know, the American Federation of Musicians is the first labor organization to use an advertising campaign in the background of industry and violence to fight back with Capital's chief weapon—Intelligence. An educated public, and particularly a musically educated public, is expected to respond in every detail. The campaign, therefore, is doubly

interesting. Should it fail in its purpose, the public-at-large stands indicted for its lack of esthetic sense and discrimination.

It must be remembered that the campaign is not directed at all mechanically reproduced music. It hopes to restrict the theatrical use of canned music as a substitute for real music. The Federation rightly believes that real music is valuable and that it should be on any well-balanced program, even though the pictures talk and sing, or what not. The demand is not unreasonable, particularly if it can be shown that the public share these convictions. The fact that boxoffice prices have remained unchanged while theatre operators and owners have saved on musicians' wages is significant. The public is still paying for REAL MUSIC while the management collects the salaries of the absent musicians.

Certain members of the Federation have scoffed and jeered at these gains so far as to hinder prospective members. There are approximately one hundred and fifty thousand musicians in the United States alone, and more than seventy-five per cent of them are out of work at present. The least that the slackers can do is to shut up and not hinder the work of the Federation.

The experiment is a noble one and by virtue of its procedure it deserves to succeed.

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The event of the musical comedy on the talking screen was, to me, exceptionally interesting. The genius of direction (in the good ones) spoke louder than the reproduction of equipment. But Main Street, when in Brushville, don't understand them. These folks haven't been to Broadway and they don't know anything about musical comedies, anyway. Their cinema psychology dates back to the two-reel serials and their ideas of good pictures are somewhat set by those standards. They are puzzled and annoyed when the heroine breaks the action by bursting into the theme while the glycerine trickles down her cheeks. They want to know what is happening to the hero. And they can't reason out the sudden appearance of the chorus in the middle of the desert where John Henry is held by bandits. They have been educated to realism and fantasy gives them indigestion.

(Continued on Page 13)

## Song Leaders

### LOS ANGELES

The current week saw the song leaders hold steady, with the lineup as follows:

1. "Should I?"—Robbins.
2. "Chant of the Jungle"—Robbins.
3. "Happy Days Are Here Again"—Ager, Yellen and Bornstein.
4. "To Be Forgotten"—Berlin.
5. "I'm Following You"—Berlin.
6. "When I'm Looking At You"—Robbins.
7. "Lucky Me, Lovable You"—Ager, Yellen and Bornstein.
8. "A Year From Today"—Berlin.
9. "South Sea Rose"—DeSylva.
10. "That Wonderful Something Called Love"—Robbins.

Recordings

1. "Should I?"—Paul White man (Columbia).
2. "Chant of the Jungle"—Roy Inghram (Brunswick).
3. "When I'm Looking At You"—Lawrence Tibbett (Victor).
4. "I'm Following You"—Paul Spect (Columbia).
5. "A Year From Today"—All recordings.

6. "Happy Days Are Here Again"—Charles King.

8. "To Be Forgotten"—Lawrence Tibbett (Victor).

9. "That Wonderful Something Called Love"—Roy Inghram (Brunswick).

10. "Dream Lover"—All recordings.

### SAN FRANCISCO

"Should I?" was in its second week of leadership in sheet music sales while a new tune "Woman in the Shoe" made tremendous strides toward the top. Leaders are:

1. "Should I?"—Robbins.
2. "Woman in the Shoe"—Robbins.
3. "A Year From Today"—DeSylva, Brown and Henderson.
4. "Springtime in the Rockies"—Victor.
5. "When the Sun Goes Down"—Lloyd Campbell.
6. "Chant of the Jungle"—Robbins.

7. "Love Made a Gypsy Out of Me"—Leo Feist.

8. "The Organizations"—DeSylva, Brown and Henderson.

9. "I'm Following You"—Berlin.

10. "Shepherd's Serenade"—Robbins.

### SIGNS MARY LEWIS

Continuing his upbuilding process, Art, E. B. DeSylva, has signed Mary Lewis, with her first picture to go into production in about a week. She has dates with the Metropolitan at N. Y. to fill first. Estimate of Miss Lewis' salary is that she will be paid at about \$4000 a minute for her voice footage. Contract was not in writing, but by talk recorded on film.

### WITH SHAPIRO BERNSTEIN

Carl Lamont, who was connected with the firm of Ager, Yellen and Bornstein for a period of three years, is now working Shapiro Bernstein as their Pacific Coast representative.

### JANIS ON TRIP

Eddy Janis, of the Famous Music Publishers, left in the interests of the firm for a trip to Portland, where San Francisco expects to be gone two weeks.

### AT NEW PARISIAN

Earl Chiquet and his Orchestra, who have been entertaining at Coffee Dan's Cellar, have signed a contract to open at the New Parisian Cafe at Market and Los Angeles street.

### NEW WITMARK TUNE

"You Can't Get To Heaven That Way" is the new Witmark tune just arrived from New York.

### ON WARNER STATION

Artie Mehlinger, of the Harms office, and Art Swartz, representing the Witmark firm, are a feature twice a week over Warner's Radio Station KFWB. The team is receiving plenty of fan mail.

## SURPRISE WELCOME FOR SAM JACK KAUFMAN

PORTLAND, Ore., March 5.—Sam Jack Kaufman, popular m. c. at Fox Broadway, came back from a two weeks' sojourn in the sunny south with a real coat of tan and increased exuberance to again put over the Fanchon and Marco show.

It was his intention to slip in quietly, but at the station he was met with a shower of surprise and was handed an immense key fashioned from beaverboard, and also another when he had the "brace-lets" slipped on his wrists.

The meeting was also a surprise to Floyd Maxwell, managing director of Fox Broadway, and to Marc Bowman, who engineers publicity at the same house, for they had not been taken into the secret of welcome which was successfully put over by Jim O'Connell, treasure of the Portland Theatre, and Jack Dalley, publicist man of the Rialto, who led the delegation.

The festivities were brought to a satisfactory close at a little dinner at the Hotel de Manager Maxwell, at which the various dramatic editors were invited guests.

## Organ Review

### MADGE BRIGGS FOX UPTOWN

#### Los Angeles

Madge Briggs, premier organist at the Fox Uptown, displayed plenty of technique on the console, playing the new Feist arrangement of "Love Me," a melody of love tunes, and the songs received plenty of applause for her efforts. Changing her numbers each week for the past three months is an effort, for each performance over better at each performance, and from general observation the work will remain for an indefinite time.

Madge comes from the Boulevard, where she spent nearly a year.

#### Woody.

### M. C. A. BOOKINGS

A series of one night stands are being arranged by the Music Corporation of America over which they intend playing two concert band ensembles to the benefit of Chicago where they have been booked. One of the bands is Ray Miller, who opened under contract at the Seattle, and the other Phil Baxter, whose band opened in a hotel in Tacoma on May 5. Other bookings by the M. C. A. are Tom Geron at the William Penn Hotel in Pittsburgh, Pa., and Anna Weeks to handle the piano broadcasting for the Forthorn Show Co., from the San Francisco NBC studios beginning Feb. 18.

### ADD COMPOSERS

Paramount has added to its music department Ballard Macdonald and Harry Arlet. Already under contract are Richard A. Whiting, Leo Robin, L. Wolfe Gilbert, Abel Baer, Sam Brown, Newell Chase and Frankie Harling.

### W. B. MUSIC CHIEF

Robert Crawford, recently head of the firm of DeSylva, Brown and Henderson, has been appointed executive in charge of all musical activities at Warners' studios.

## HARKNESS TO BE AT NEW COLUMBIA

SAN FRANCISCO, March 6.—Eddie Harkness has contracted for a series of appearances at the theatre at Erlanger's New Columbia Theatre when it opens March 10. The house, undergoing finishing touches, this week will be one of the country's smartest legit theatres when it opens its doors Monday night with "Madge Kennedy in 'The Perfect Alibi'."

Harkness will double in from the National Fox Theatre, where he is violinist. He has held some of the city's best concert, radio and dance jobs but the Columbia engagements marks his return to the leadership field after an extended leave.

## Orchestra Reviews

### FREDDIE CARTER'S ORCHESTRA MAJESTIC BALLROOM LONG BEACH

(Reviewed March 1)

A nice reception was given Freddie Carter and his nine-piece orchestra when they returned for an indefinite engagement. The orchestra starts on their eighth year after one year's absence, and already the boxoffice shows a nice little increase.

Freddie's Orchestra is sure-fire with plenty of rhythm, pep, personality. His tunes are "sock." All the teams click together. The excellent work of Herschel Ratoff causes much interest, as he doubles every instrument in the orchestra. Fred has some arrangements and can play mosts everything, with his instrumentation featuring five violins. Personnel of the aggregation is: Paul Fry, piano-accompanist; Billy Marks, percussion; Elliott Bowman, trombone; Ned Schwindard, trumpet; Glenn Fultz, saxophone; George Landier, saxophone; Elwood Reeves, banjo; Herschel Ratoff, violin and director.

O. K. Hoffman.

### NEW SONGS OUT

SAN FRANCISCO, March 5.—The first songs written expressly for the new Radio Music Co. and published by Leo Feist, have been released. They are: "Along With My Dreams," "So Sympathetic," and "Where the Golden Daffodils Grow." Leo Feist, Feist representative, will handle them locally.

### INSTALL ORGAN

A new Kilgen organ is being installed at the Sennett Studios for synchronizing. Charlie Chase is working on his latest, "Fifty Million Husbands," and Laurel and Hardy are busy on "Zero."

### AT AUTO SHOW

Patrick and Marsh and their orchestra were a big feature and a decided hit at the Automobile Show, Los Angeles, last week.

LANE AT SENATOR  
SACRAMENTO, March 5.—Allen Lane is the new organist at the Fox Senator, succeeding James E. Warren, who is at the Fox, San Diego.

## WILL PRIOR

### CONDUCTOR

NEW STATE THEATRE, SYDNEY, AUSTRALIA

## TED HENKEL

### MUSICAL CONDUCTOR

### PRESENTATION DIRECTOR

### CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - - Stage Band of 20

### ANSWERING RKO ORPHEUM'S CALL

SELECTED AS ONE OF THE PROGRAM SATURDAY, MARCH 22 SHOW

OWEN FALLON AND HIS CALIFORNIANS

NOW IN SECOND YEAR AT

WILSON'S BALLROOM

(Formerly Cinderella Roof)

LOS ANGELES, CALIF.



## FILM FOLK TAKE HEAVY BLOWS IN TAX MATTER

Corinne Griffith squared her accounts with Uncle Sam when she paid several additional thousands and a fine of \$1000 in an endeavor to satisfy anent her oversight of \$20,000 in making up her income tax for 1927. She had already paid \$22,518.12 of the \$41,673 originally due, but with the penalties and all it brought up the payment to a rather \$25,000. Everything's hunky-dory now.

Other income tax offenders who came before the U. S. district court were Eleanor Boardman Vidor, who pleaded guilty and was fined \$1000 on each of two counts, besides additional taxes and penalties amounting to more than \$12,000; Raymond McKee, who pleaded guilty to failure to pay the full amount of his income tax for 1927, and was fined \$500 as well as the balance due the government, amounting in all to \$2500. He was given until April 1 to pay the fine.

Two actors, Malcolm McGregor and Hallam C. Burr, were each fined \$500 for failure to pay their full income tax. Tom Mix and King Vidor are also on the carpet and will be asked to plead on similar charges filed against them.

## NEW FOX HOUSE

Huntington Park is to have a new half million dollar Fox theatre. The house, seating 1700, is to be built on Pacific avenue between Zoe and Saturn. The West Coast president, Harold B. Franklin, stated that their business, from the first of the year amounted to over a million weekly which warranted the construction of additional theatres and Huntington Park will be among the first of a considerable expansion program.

## KNOFF IS DAD

Edwin H. Knopf, Paramount director, is the father of a new daughter, Lillian Margaret, born last week.

## BURGESS IN 'FAME'

Dorothy Burgess has been signed for a part in "Warner Brothers' "Fame," which John Adolf will direct with Belle Bennett in the leading role.

## ONSLAW STEVENSON

DIRECTOR, ANSON WEEKS' 8, S. MAJOLIO ORCHESTRA

## SOL LOWE

MASTER OF CEREMONIES 4th Year  
Fox Manchester  
Los Angeles, Calif.

## GEORGE STOLL

16TH WEEK  
LOWE'S STAGE  
LOS ANGELES

## JAY BROWER

MASTER-OF-CEREMONIES

## FOX EL CAPITAN

SAN FRANCISCO

## PICTURE REVIEWS

### 'THE LONE STAR RANGER'

(Continued from Page 4)

**VIEWPOINT:** George O'Brien plays his part in the matinee idol key, which is a bid for the woman vote and kid idolatry. But whether cowboy heroes with a drawing room manner and accent will be the topstars it happens just at present to be a period for authenticity and realism.

Sue Carol is a total loss opposite O'Brien, being neither convincing nor with a personal adequacy to hold up the end of the love interest. Her line delivery is rose-ish and self-conscious.

Walter McGrail is the best casting in the picture. He does his villain straightforwardly and sincerely, and with none of the "look-at-me" stuff which mars the work of O'Brien and Carol. Add to this the fact that the movie is a very able production.

Walter McGrail is a more legitimate laughs in a comedy role, though the lines assigned him are, as forced as the rest of the dialogue. Russell Simpson is quite adequate as a more sedate westerner.

Balance of the cast is fair, included being Lee Shumway, Colin Chase, Richard Alexander, Corinne Rankin, Joe Rickson, Elizabeth Patterson and Roy Stewart.

### 'STREET OF CHANCE'

(Continued from Page 4)

time in his life and is caught in the act by Toomey, who runs out with the exclamation that if that is gambling he's through.

The other three gamblers accuse Powell of framing them, and he, leaving them with the ultimatum that he will report the losses when he feels like it, "put him in the spot," which translated, means they issue orders to their henchmen to kill him.

Powell's wife meantime had abandoned hope of his reformation when he left for his business of gaming just once more. They were to have sailed for Europe, but she cancels the tickets and leaves her hotel. Finding that he actually returned in time to take the boat, and also finding the same time that he is "on the spot," she telephones desperately in an attempt to bring about their reconciliation.

Meantime Powell is a marked man. None of his old cronies are at their usual gathering places when he goes there. At one is a telegram from his brother's wife, saying they are safely on their way to San Francisco. Almost simultaneously comes a telephone call that his brother wishes to see him at such-and-such an hotel. Of course Powell recognizes the ruse, but, the situation being what it is, he goes. He is shot, managing to get to the street, but then he collapses. Final scenes show him in an ambulance en route to the hospital. The ambulance interne says, "You will get well. Fifty to one I don't," says Powell. The bet is taken and a moment later Powell says, "You lose and die."

**EXHIBITORS' VIEWPOINT:** This is perhaps the best picture Powell ever had. His best performance he has ever given. Powell fans should go for it.

**PRODUCERS' VIEWPOINT:** John Cromwell has put a polished direction into this picture which

is sustained throughout the entire film and makes it a most impressive offering. Interest is never down for a moment, and the balance of scenes for best story advertisement is done with an acute sense of proportion. An achievement for Mr. Cromwell.

The story and dialogue rebound most creditably to the record of Oliver P. Garrett, with Howard Estabrook getting the laurels for the smooth characterization.

Camera work by Charles Lang is unusually far above average.

**CASTING DIRECTOR'S VIEWPOINT:** This is the best work of Powell's career, and he has done much of extreme merit before.

Francis, who has had some unconvincing roles since her first hit in "Gentlemen of the Press," shows the most impressive performance here. Not long, comparatively speaking, but very, very good.

John Rizzo, playing a one-armed newsboy tipster for Powell, is another whose work is without fault.

Regis Toomey does the best work yet seen from him, and does so splendidly. Betty Francis plays his wife, having only one sequence, but that one ably performed.

Completing the cast are Joan Standing, Maurice Balch and Irving Bacon.

### 'ROADHOUSE NIGHTS'

(Continued from Page 4)

this picture carries it to entirely too great lengths. Nor is it possible to become interested in a romance with Katherine, one of the parties thereto. The role could have been much better cast, with Ruggles definitely relegated to supporting parts.

Fred Kohler is splendid as the heavy, the murderer, two-faced, cunning chieftain. Kohler has both the personality and the ability to put him up among the top-notch henchmen of the screen, given the proper roles.

Jimmy Durante will be liked by some, and anything but liked by others. He is of a burlesque type, and hardly of a personality type which is pleasing to most. However, those who like him will find him very funny indeed. He accounts for all the laughs in this picture. His two partners in the Durante Trio do satisfactorily their singing, and well enough with the modest bit of acting required of them.

Leo Donnelly plays a reporter with a killer early in the story. The excellent manner in which he handled his part caused true grief that he should disappear so soon.

The cast is satisfactorily rounded out by Fuller Melish, Sam Tammany Young and Joe King.

### DUNCAN TO WED

Rin-Tin-Tin is to have a step-mother. The famous dog's foster father, Leo Duncan, is to wed himself a wife next June according to word from Kansas City. Miss Eva Lind, who is to present visiting Duncan in K. C. where Rin-Tin-Tin is making personal appearances, acknowledged the engagement, stating they are to be married at the conclusion of the present tour after which Duncan and his bride will honeymoon abroad. It was not stated whether the famous hound will accompany them.

## Hot Licks

(Continued from Page 12)

Master Sammy Rifkind, seven-year-old prodigy of the violin, recently caused a sensation in an informal recital presented by the Jewish Music and Arts Club at the Hollywood Conservatory of Music. The auditorium was packed and approximately three hundred people were turned away. Master Sammy played, "The Meditative" by Massenet, "Bolero" by Bohn, and "Eli Eli." The tone values, execution and general musicianship of the boy would have done credit to many finished adult violinists. The enthusiasm of the audience was ample evidence of the exceptional talent shown by this young exponent of the violin.

A pleasant and optimistic note is sounded in the fact that out of Beverly Hills' five new theatres three are to have organs installed at once. And the remaining two theatres have made provision so that organ installation may be made in the future.

Larry Engdahl has the new orchestra in the downtown Duffy House. The personnel includes Art Lyman, violin; Carroll Wask, trumpet; Jeff Gedhill, piano; Fred Greene, drums, and Larry Engdahl, sax-director.

Cecil Stewart and his orchestra have been small part of the success of "New Moon" at the Majestic. The personnel of Cecil's orchestra is Bill Wolfson and H. Marsh, violins; Sam Driscoll, viola; Carl Fritchard, bass; Fred Wartnick, cello; J. F. DeLorenzo, flute; Abe Lecker, violin and celeste; S. Pirola and E. A. Fabrikie, reeds; Louis DeFabrie and E. Mitze, horns; Ed Dorsey and J. W. Randall, trumpets; Loy Evans, trombone; Hal Dallas, drums and xylophone; and Cecil Stewart, piano-director.

Carlyle would have found what he was looking for out at our Hollywood studios. "Give us, oh, give us," he cried, "the man who sings at his work. Be his occupation what it may, he is equal to any of those who follow the same pursuit in silent suilenness. He will do more in the same time—he will do it better—he will persevere longer." And alas!—the squawks are the result.

We will now rehearse the brass section.

### ADDED TO W. B. CAST

Walter Pigeon and Douglas Girard have been given roles in "Sweet Kitty Bellairs," which Alfred E. Green will direct for Warners, with Perry Askam and Claudia Dell in the leading roles. Pigeon was one of the leads in Warners' big all-color special, "Viennese Nights," which will probably be shown in another week in shooting under direction of Alan Crosland.

### KEATON TO HABLA

The first Spanish-tongue feature at M-G-M will have Buster Keaton for its star. It will be a Spanish version of his "Free and Easy," and is due to start shortly.

To All My Friends in the Profession Who Helped to Make My Success Possible I Wish to Announce That I Am Now With The Firm of

**SHAPIRO, BERNSTEIN & CO.**

Our Big Songs Are: "What Do I Care," "The Man From The South," "Ain'tcha" and "Wrapped in a Red Red Rose"

**CARL LAMONT**

Pacific Coast Manager  
Suite 604 Majestic Theatre Bldg. Los Angeles, Calif.

## SPANISH REGISTRATION TOTALS TO 150 NAMES

A total of 150 Spanish-speaking people, mostly players, were registered at the M. P. P. D. A. offices before the registrations were transferred to the foreign production departments of the various studios, where it now rests.

The move was launched to uncover people who had had legitimate experience on the stage of Spanish-speaking countries, and was declared to have been highly successful in doing this. In addition to the actors, there were a limited number of technical experts who registered.

Mexico and in the first week of registrations with 21; Spain was second with 6, Argentina, came third with 5, and other contributors were Cuba, Peru, Ireland, France, England, Italy, the Philippine Islands, Chili, Columbia and Nicaragua.

## NO DECISION GO

Decision in the bout between Mrs. Al Santell vs. Mr. Al Santell is not to be rendered until April Fool's Day, notwithstanding the fight was fought to a finish some time ago. In the divorce complaint Mrs. Al contended that her hubby beat her until she was badly bruised while Al, crossed with the wall that his spouse dealt him some painful blows and broke his nose. Not satisfied, Al says she threatened him with a revolver. But because the film director is out in Utah on location, the case was continued to the day and date above first mentioned.

## MAY BE DEPORTED

Yvonne d'Arcy, motion picture actress and wife of a British naval officer, is battling with the immigration authorities against deportation. She and her mother are accused of overstaying their leave in this country.

## ORGANISTS

### HERB KERN

Organist-Master of Ceremonies  
FOX WEST COAST  
Long Beach, Calif.

### RUDOLPH N.

**SCHRAEGER**  
PREMIER ORGANIST  
Chinese Theatre, Hollywood  
INDEFINITE

### WM. (Billy) KNOX

SOLO ORGANIST  
Fox Oakland Theatre

### MADGE BRIGGS

The Gold Medal  
ORGANIST  
Fox Uptown Theatre  
Los Angeles

OUR SINCERE APPRECIATION IS EXTENDED TO

## M. R. MARK

AND HIS LAKE NORCONIAN CLUB  
(SOUTHERN CALIFORNIA'S MOST EXCLUSIVE)

FOR OUR PLEASANT ENGAGEMENT

## ELFEGOS CACHO BAND

Presented By DON IGOE

BOOKED BY PARKS THEATRICAL ENTERPRISES

809 NEW ORPHEUM BLDG.

LOS ANGELES, CALIF.











# FRANK LANTERMAN

## ORGANIST

### STATE THEATRE Melbourne, Australia

(One of the "Union Theatres"—Stuart F. Doyle, Managing Director)

*"That  
Smiling  
Personality"*



*and  
"Weaver  
of  
Melodies"*

In Second Year as Featured Soloist in Australia's most magnificent theatre, at the Console of the  
Largest Wurlitzer in the Southern Hemisphere

**Organ Presentations — Comic Novelties  
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with Symphonic Orchestral Support  
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**Broadcasting Artist  
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3LO and 3AR  
MELBOURNE, AUSTRALIA**



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